AFTER THE WAR

Peace in the Gulf May Not Shift the Sands That Much

By Joe Klein

RAGING JOE PESCI

'GoodFellas' Psycho Shoots For an Oscar

By Phoebe Hoban

TRAVELING SINGLE

More New Places Where It's Great To Go Solo

By Jennifer Cecil

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BY FRANCESCA STANFILL

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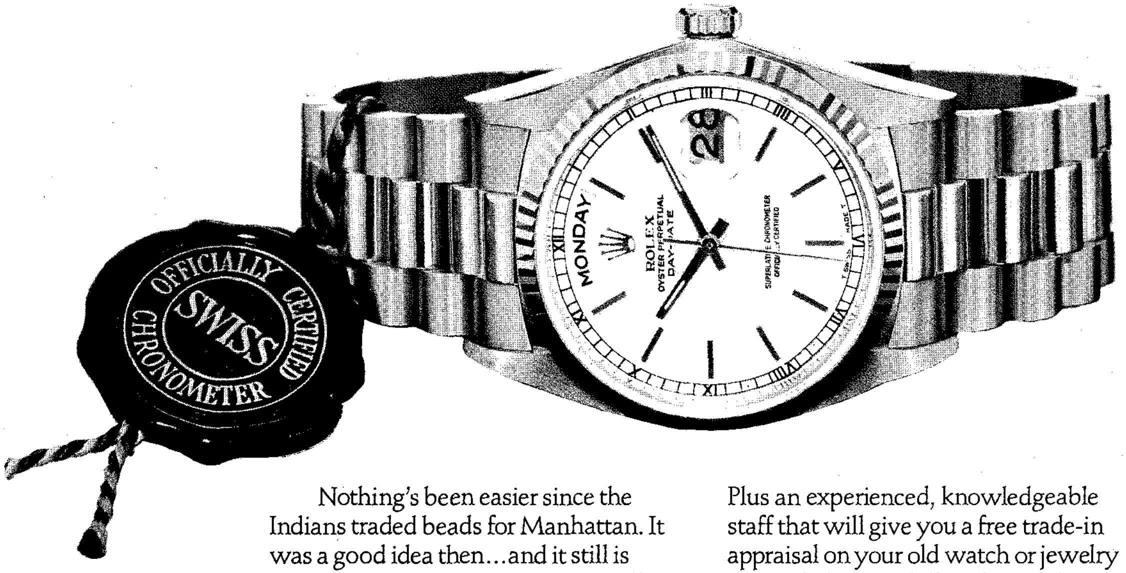
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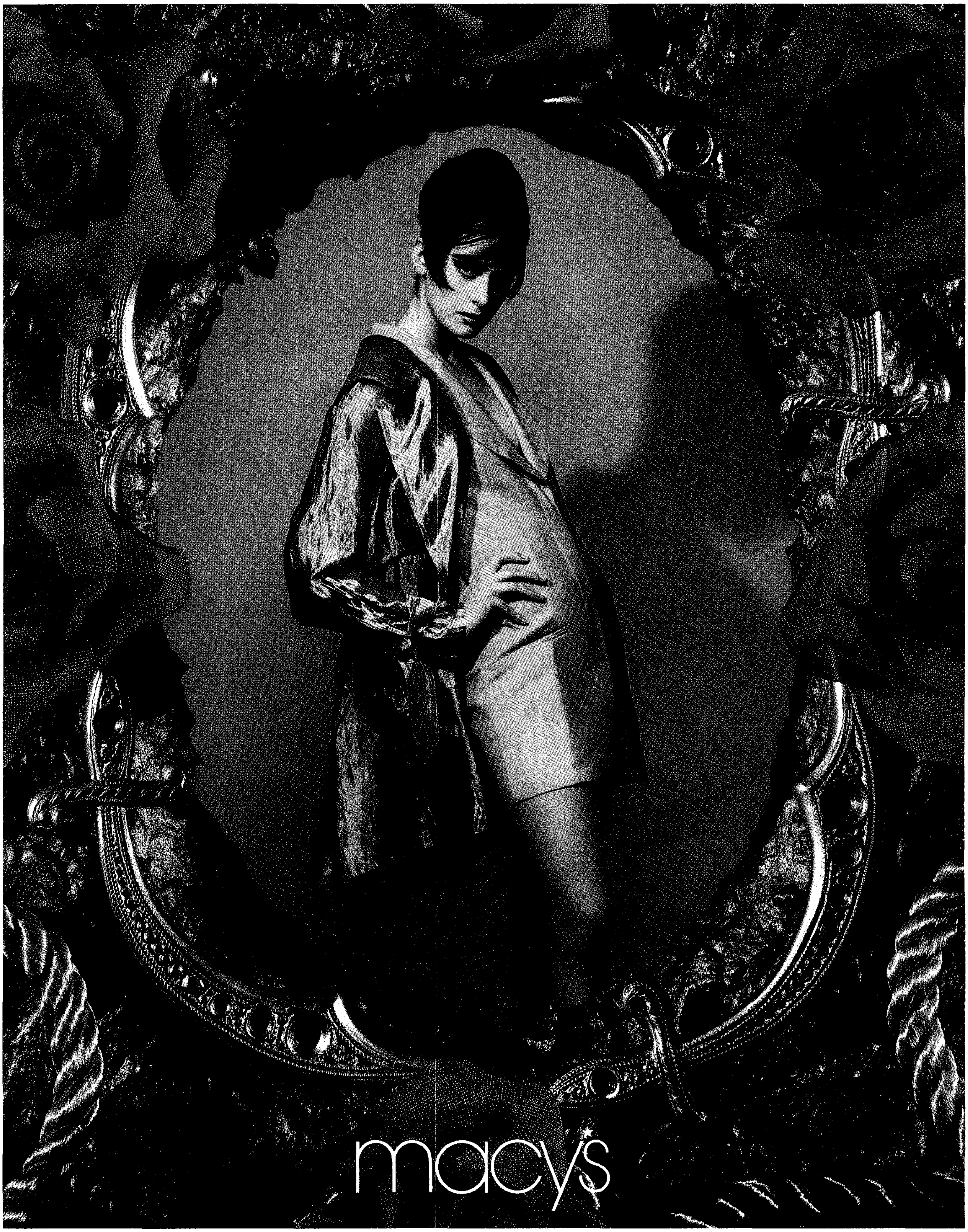

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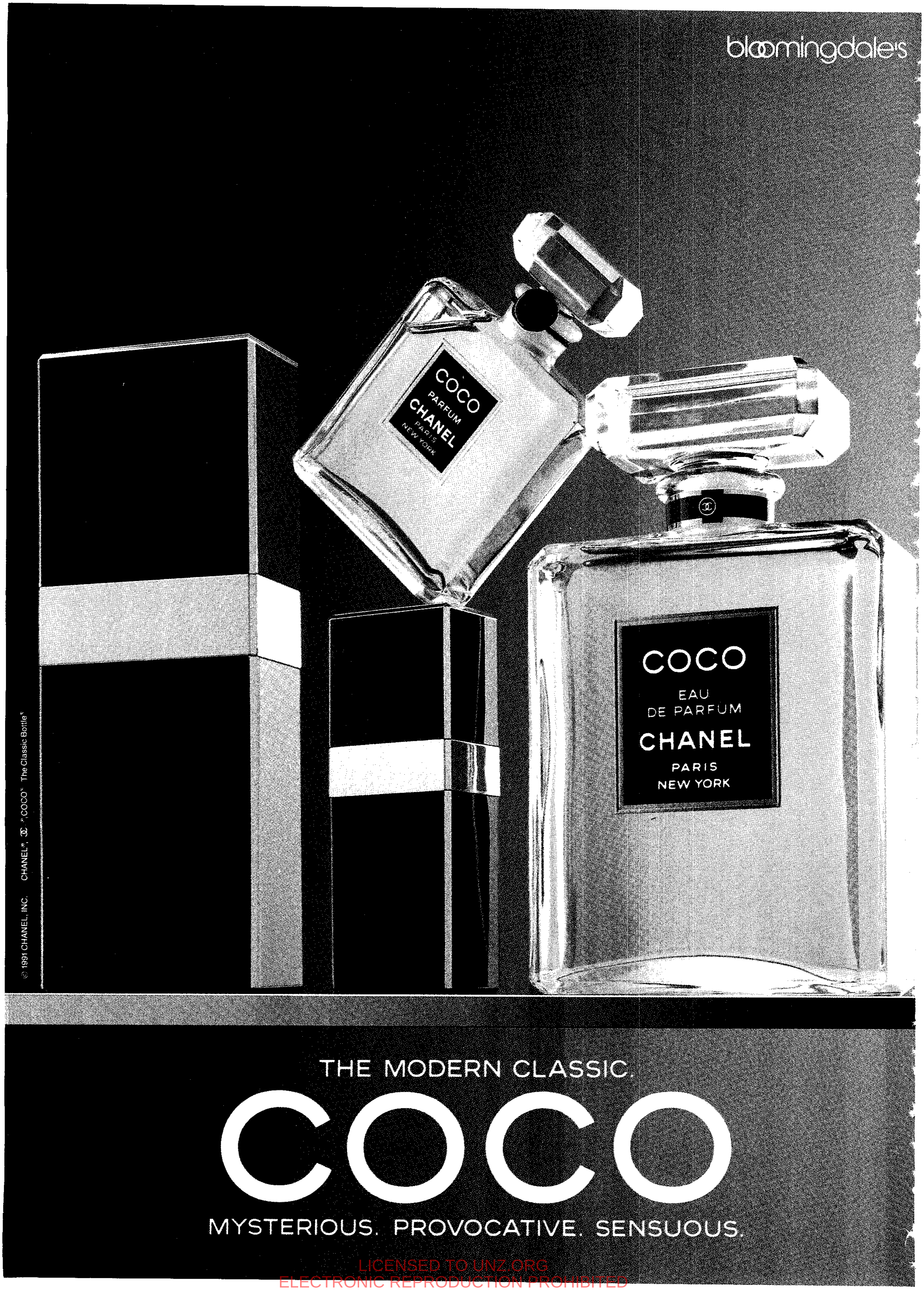
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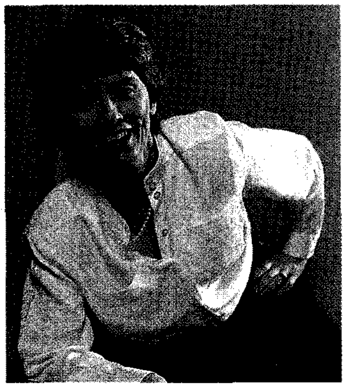
BY FRANCESCA STANFILL

Women, she says, must stop blaming men for their problems. And who ever heard of a feminist who's pro-prostitution? But Camille Paglia insists she is one—perhaps the first to call Madonna a "kindred spirit." One of America's most outrageous intellects, Paglia stirs up roiling brainstorms among the politically correct. In her book, *Sexual Personae,* she indicts mainstream feminism as naïve and "whining." Francesca Stanfill, whose next novel is set in eighties New York, reports.



32 Raging Joe Pesci

BY PHOEBE HOBAN

Gleefully out of control, his characters come from someplace dark and edgy—someplace within him? "I *am* vindictive," says Joe Pesci (far left), the *GoodFellas* mobster who stabs and shoots and kicks and screams. Playing a lethal weapon, he won his second Oscar nomination—and Hollywood respect. "I don't think any of the guys I play are really sleazy," he says. Meet them.

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BY JENNIFER CECIL

Catskills Zen, Montana fly-fishing, Bahamas scuba diving—here are ten singular sensations, adventures ideal for solo explorers. Whether it's recreation or meditation, sun or snow, you'll find something for both mind *and* body. You can canoe in Minnesota, take a train across America, unearth ancient Mexico. Then it's on to Taos skiing, Caribbean yachting, Santa Fe shopping. And, of course, where to stay—and what to eat.

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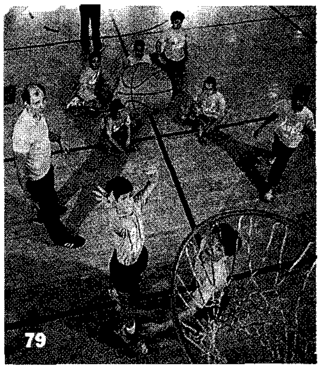

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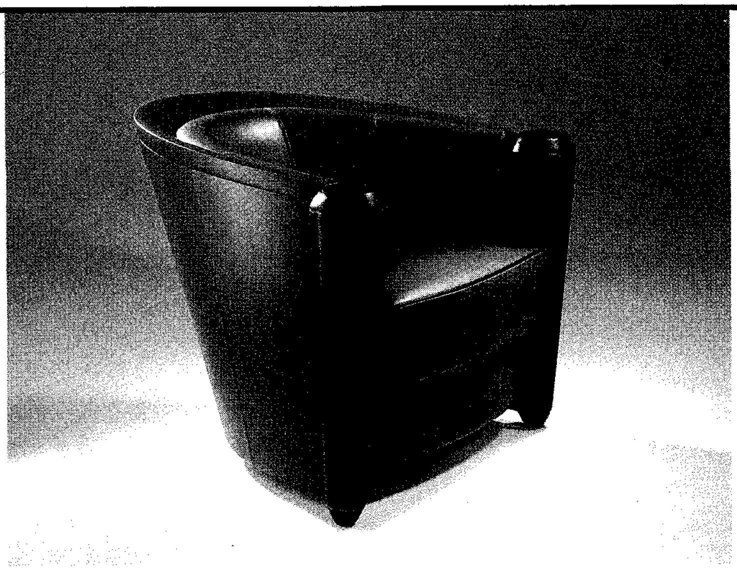

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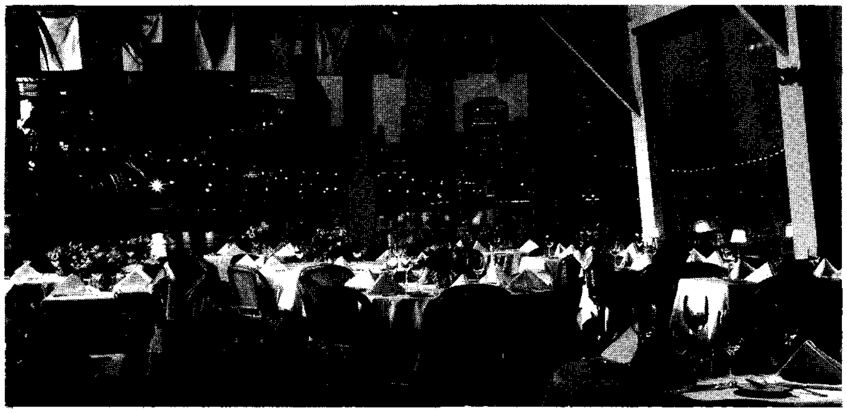

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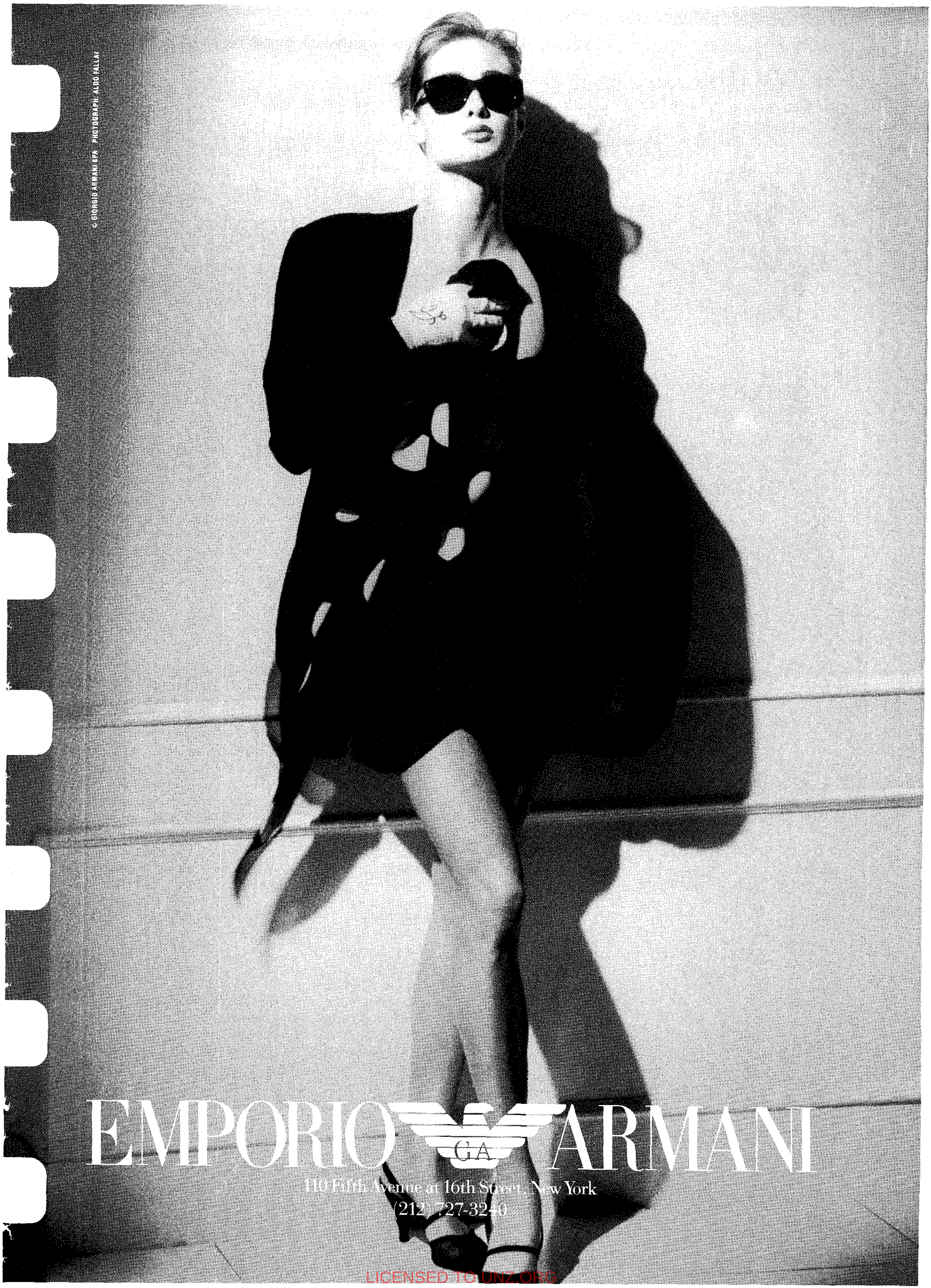
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LETTERS

Cut Him Some Slack

New York's "INTELLIGENCER" COLUMN REPORTS that Edward Luttwak has heaped scorn on what he calls "self-taught anchormen" like Peter Jennings ["Jennings Gets Flak From Luttwak Et Al.," February 4]. But Jennings worked for years in the Middle East and therefore has knowledge of the area that might be more valuable than the theories of think-tank experts. As for William Safire's accusation that Jennings has displayed bias toward the Arabs, what about the *Times* columnist's bias toward Israel?

Mildred Kuner
Manhattan

I AM PUZZLED BY EDWARD LUTTWAK'S ACCUSATION that Peter Jennings has been unjust to the Israelis and the Arabs in his coverage. There may be things the Arabs and Israelis do not like to hear, but this does not make those facts unjust. Jennings is providing a remarkable public service. Far from "pretending" to be an expert, he continuously warns the public to beware of speculation and often defers to military and political analysts, admitting he is *not* an expert. There has been considerable criticism of all these analysts, but I still find their comments interesting and informative. And though for a time, CNN's Peter Arnett was the only Western journalist reporting from Iraq, I'm still afraid he is being used by Saddam Hussein, so I refuse to listen to his reports.

Carolyn A. Smith
Mineola, N.Y.

The Neigh-Sayers

IN REFERENCE TO PETER HELLMAN'S ARTICLE "How to Cut the Budget" [January 21], I once saw a man with a knife holding police officers and pedestrians at bay on West 44th Street. He was out of control when a mounted policeman galloped up, weaving in and out of the crowd, and threw him off guard so quickly that the officers on the ground were able to grab him. He was a threat that could only have been eradicated by that mounted policeman. Go to Central Park someday and see how they work there—God bless them. They're certainly worth $10 million.

Gloria Gifford
Beverly Hills, Calif.

THE GOOD NEWS ABOUT THE CITY'S PENSION funds—which "Pension Poker" barely notes—is that the teachers' pension fund is now investing in both stocks and bonds instead of just bonds ["The Bottom Line," by Christopher Byron, January 21]. Since stocks generally earn more than bonds, diversification should mean the $10-billion Teachers' Retirement System will earn an additional $1.4 billion over the next five years. It is because of this ability to earn more that the city's actuary recommended raising the pension fund's assumed rate of return to 9 percent—an increase that was passed by the State Legislature. The 9 percent earnings assumption is not a prediction for 1991; it is an expected average for twenty years. And a 9 percent rate is only slightly above the 8.75 percent used by the New York State employees' pension fund. Almost 60 percent of private-company pension funds over $1 billion use 9 percent or more. But more important, you cannot evaluate the city's pension-fund plan by looking only at the earnings assumption. The city's contributions are based on many complex assumptions. Taken together, the city's are more than reasonable.

Elizabeth Holtzman
Comptroller
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Bowled Over

IT'S RARELY BEEN SAID THAT FOOTBALL IMITATES art, but the story of the Giants and their Super Bowl victory may make the comparison more frequent ["Blue Heaven," by Eric Pooley, February 11]. Has any exhibit at the Met, Bergman film, or Prokofiev violin concerto ever brought you closer to your emotional outer limits? As Scott Norwood's kick descended wide of the right goalpost, the tears of triumph shed by those east of the Hudson were exceeded only by the tragedy-inspired torrents shed by those of us in western New York. My thanks to *New York* for a fine piece that even a Bills fan could appreciate. We'll meet again—if humble pie isn't too fattening.

Christopher T. Seefeldt
Buffalo, N.Y.

Doing the Right Thing

I HAD BEEN INVOLVED WITH MANY LIBERAL causes in high school and chose Wesleyan University because of the left-wing student body ["Are You Politically Correct?," by John Taylor, January 21]. But after one year, I discovered that merely being liberal was not enough. I stayed on the periphery because I neither looked the part (ripped jeans and tie-dye were not my thing) nor spoke it (*women* was still spelled "w-o-m-e-n" and not "w-y-m-y-n" as far as I was concerned). As a onetime member of the group Students for Reproductive Choice, I attended meetings that always ended up in the hands of the same three or four P.C. students. At one such meeting, we were asked to boycott a pizza parlor rumored to be giving money to pro-life causes. Then we had to decide where students should eat instead. Another pizza parlor in town was unacceptable because it served Coca-Cola, which at the time had ties to South Africa. A third restaurant used ecologically unsound polystyrene cups, which made it unacceptable, as well. No decision was reached. The next discussion concerned plans for a trip to Washington, but then there was the question of using union or nonunion buses. Again no decision was reached.

The politically correct get so bogged down in their own jargon that they become inept. By the time I graduated from Wesleyan, I had ceased being active in any campus group and was more conservative than when I started.

Alison L. Bowers
Manhattan

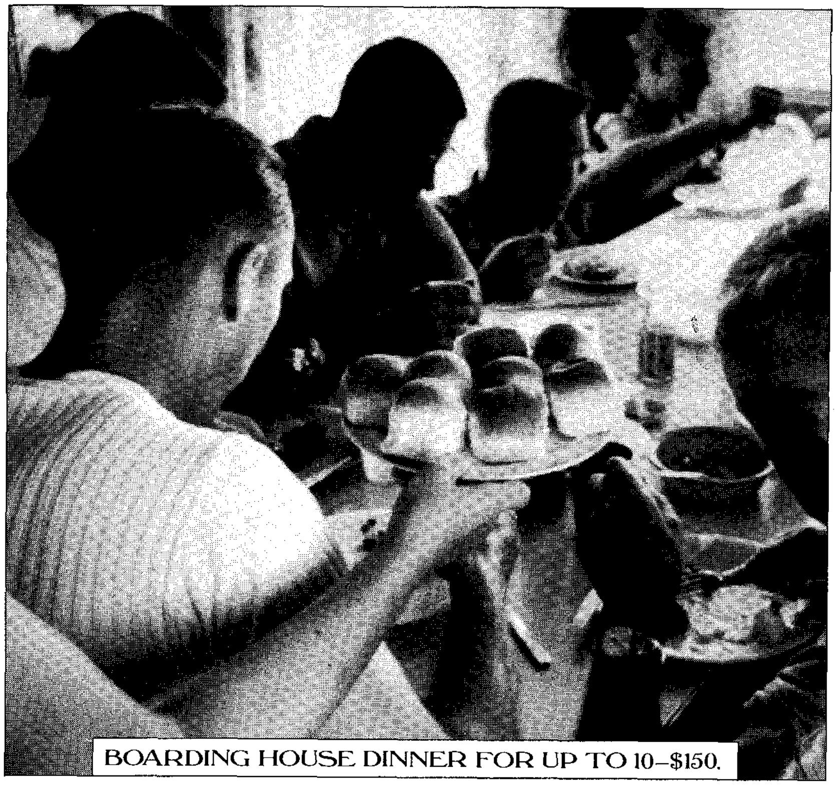
JOHN TAYLOR INCORRECTLY IDENTIFIES Carleton College as one of those schools that "require courses in race relations, sometimes called 'oppression studies.'" We have no such required courses. We do make each student take at least one course from a long list of courses (in history, literature, religion, philosophy, art, etc.) dealing with points of view outside of the Western tradition. The purpose is both to ensure that students are exposed to some alternative viewpoints and, more important, to encourage students to better understand their own perspective by trying to understand another.

Stephen R. Lewis Jr.
President
Carleton College
Northfield, Minn.

Character Assassination?

WHILE I SUPPOSE WE SHOULD ALL APPLAUD John Simon's wit in trashing the musical *Assassins,* I am confused by his condemnation of Jonathan Hadary ["Theater: Dumb, Dumb Bullets," February 4]. A critic is certainly entitled to haul out the heavy artillery when necessary, but Simon is really pushing it when he suggests Hadary "may actually nab the hotly contested laurels for worst actor in New York." I can only assume Simon never experienced the magic Hadary gave us in his portrayal of Herbie in Broadway's *Gypsy.* I'm no theater critic, but I believe Hadary's excellence in *Gypsy* has become the standard by which all future Herbies will be measured. As for Mr. Simon, I do believe he may actually nab the hotly contested laurels for worst theater critic in New York.

Steve Buckley
Cambridge, Mass.



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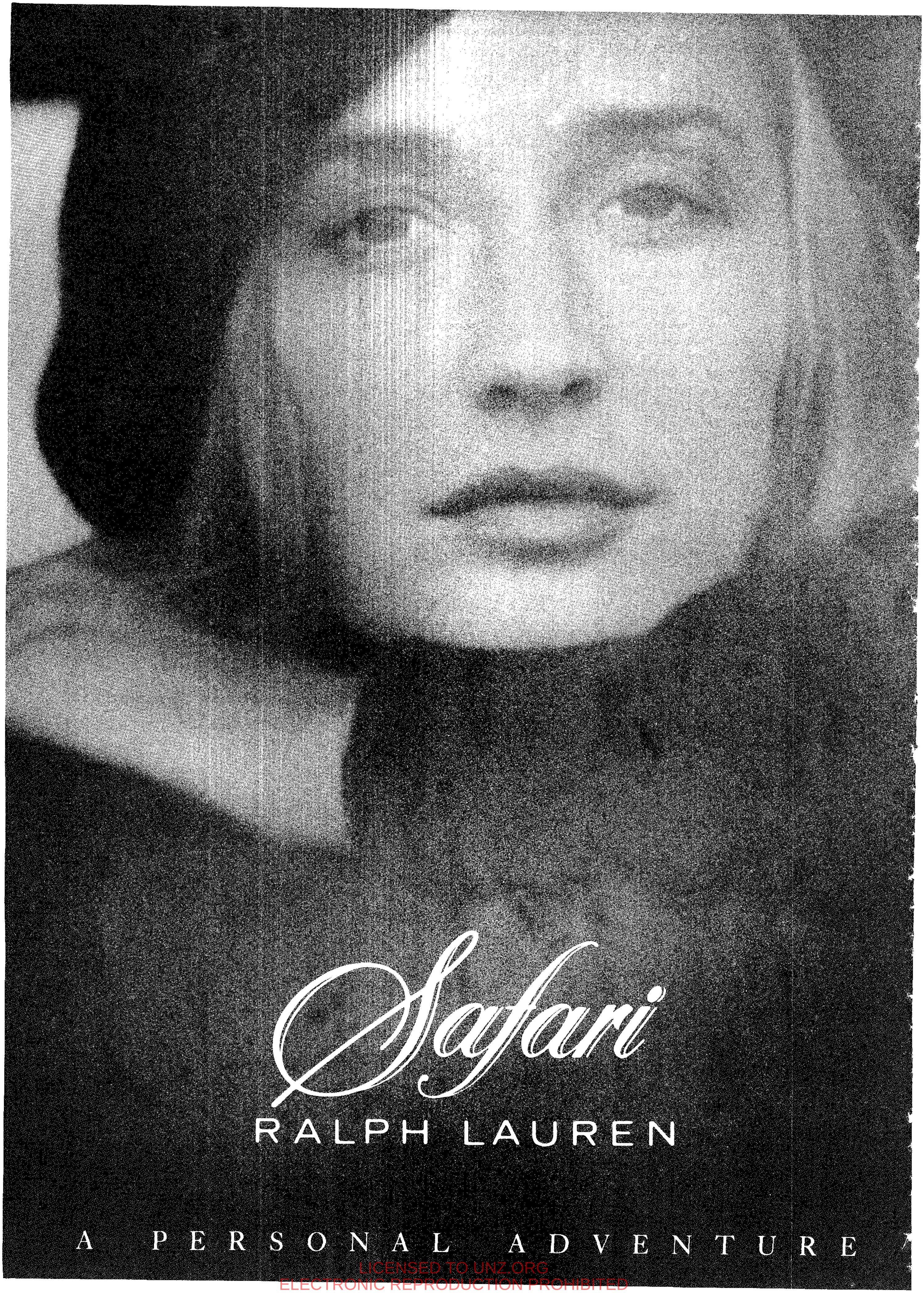
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NEW YORK

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BY JEANNETTE WALLS

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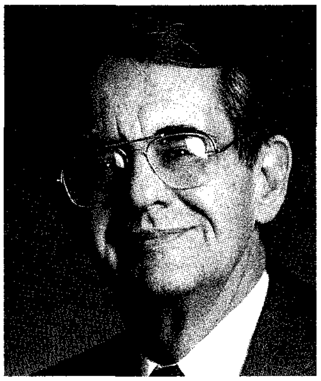
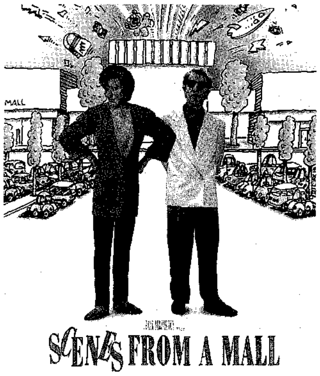


PETER G. PETERSON

SCENES FROM A MALL . . .



. . . AND THE NEWSPAPER AD

U.S. SOLDIERS MAKE BABIES, NOT WAR

The allied forces in the Gulf face an unexpected problem: female soldiers who are expecting.

To deal with the military's potential baby boom, obstetricians and gynecologists in the U.S. Reserves have had to be called up. Under a well-publicized military policy, pregnant soldiers are excused from service in combat zones.

A spokeswoman for the Department of Defense insists that the ob-gyns are needed for other reasons. "Ob-gyn physicians have medical capabilities [that] we could use for [something] other than delivering babies," she says. And a spokeswoman for U.S. Central Command in Saudi Arabia says, "It may well be that there have been some [pregnancies], but it's certainly not been in massive numbers. There is not a problem with women getting pregnant."

A well-placed medical official, however, says, "We don't have any data on the number of pregnancies. But there are 31,000 women over there. If anybody thinks pregnancies are not going to occur, they are living on another planet."

ASSOCIATE EDITOR:
DEGEN PENER

WINDS OF CHANGE AT THE COUNCIL

The Council on Foreign Relations isn't very democratic, some members are claiming. Two factions in the group—which publishes *Foreign Affairs* and whose high-powered members include Henry Kissinger, Jimmy Carter, and Gerald Ford—are clashing over how the board of directors is elected. The current method, by which eight people are usually nominated for eight positions, has resulted in an entrenched leadership, according to a dissident group.

"My impression over the years is that the slate that is selected automatically gets elected," says one member. "It's somewhat like the old Soviet Politburo style." The dissenting members have complained to financier Peter G. Peterson, chairman of the council. Peterson has appointed a committee—headed by former deputy Secretary of State Warren Christopher—to look into the matter and make recommendations in June. "We're reviewing this question," says Peterson. "But calling it a dispute or comparing it to the Politburo is an overstatement."

THE SKINNY ON BETTE AND WOODY

Disney apparently thinks two of the biggest stars in the film business need better bodies. In national newspaper and magazine ads for *Scenes From a Mall,* Bette Midler's head was grafted onto a much slimmer body, and Woody Allen's frame was replaced by a more physically fit specimen. Some grumps say it reminds them of the time *TV Guide* put Oprah Winfrey's head on Ann-Margret's body.

"It's hard to imagine that the people at Disney thought they could get away with it. It's so painfully obvious," says one source, who adds that the altered ad does not seem to reflect the plot of the movie, produced by Disney's Touchstone division. "They made Bette look like she's anorexic. And Woody's got shoulders."

A Disney spokesman wouldn't comment. Spokesmen for Midler and Allen didn't return calls.

TIME AND *NEWSWEEK*: A WEST BANK CLASH

Are the true political colors of *Time* and *Newsweek* showing? In pullout maps of the Persian Gulf area, the magazines deed disputed areas to different groups. Last month, *Newsweek* published its map of the Gulf war zone. The West Bank and Gaza Strip were left uncolored—indicating no affiliation—with the explanation OCCUPIED BY ISRAEL. But last week, when *Time* ran *its* map, the West Bank, the Gaza Strip, and Israel were the same color.

What's more, on *Newsweek*'s map, the Golan Heights were made the same color as Syria and accompanied by an explanation: "Annexed and occupied by Israel." In *Time,* the Golan Heights are simply colored the same as Israel. "We indicated when areas are in dispute," says a spokesman for Hammond, which did the map for *Newsweek*. "[*Time*] gave them to Israel." A *Time* spokesman, who notes that the areas are set off by a fine line, says, "*Time* readers are smart enough to know these areas are in dispute."

NYHS MULLING STONEWALL SHOW

The New-York Historical Society may soon shed its staid

Photographs: left to right, Delahaye Luc/Sipa Press; Brian Hamill.

GAY DISPLAY...LESS IS PARAMOUNT...A COLOR SCHEME?...TOO MUCH MRS. KRAVIS?

reputation. Directors of the 187-year-old institution are meeting with gay activists to discuss mounting an exhibit celebrating the twenty-fifth anniversary of the 1969 Stonewall riots, which launched the gay-rights movement.

The society agreed to the meetings after the gay-rights group Queer Nation picketed the museum because it included a painting by Mark Kostabi in its current show. Kostabi has said that gay curators "are all dying of AIDS, and although I think it's sad, I know it's for the better."

"[The society is] coming off a real embarrassment over gay issues," says lawyer and gay activist William Dobbs. "But ever since, there has been a change of attitude."

Holly Hotchner, the society's museum director, says, "It's still in the very early stages. We recently met with Queer Nation, and we would like to do some meaningful, not token, programs."

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MORE PARING BACK AT PARAMOUNT

Paramount continues to cut its ties with outside producers. The studio, which recently broke with the moviemaking team Don Simpson and Jerry Bruckheimer, is dismantling its movie deal with *Family Ties* creator Gary David Goldberg. Goldberg had been hired by Paramount to develop movies, but, says a source, he wasn't "delivering" as much as the company had hoped. Goldberg will continue to do television projects.

Paramount has also reviewed its deal with Sherry Lansing and Stanley Jaffe, and after much discussion, says a source, is continuing the relationship. "Like every studio, Paramount has been scaling back," says the source. "There's a lot of talk that they're going to be acquired. But Jaffe-Lansing [which produced *Fatal Attraction* and *The Accused*] was too valuable to let go."

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IS BLACK NOT BEAUTIFUL AT *SPIN*?

The No. 3 editor at *Spin* magazine resigned recently and is involved in an ugly dispute with his ex-boss, editor and publisher Bob Guccione Jr.

Music editor Frank Owen, who is white, says the trouble started after filmmaker Spike Lee edited an issue of the music magazine. Owen felt Guccione was worried about the magazine's being thought of as "too black," says a source. "Frank complained that Bob wouldn't commission stories that would be perceived as pro-black or anti-white."

The friction grew when Owen's wife, fashion editor Chene—who is black—was let go. Chene and another black former staffer have looked into lawsuits against their ex-employer, says the source. "I have no personal problem with Bob," says Owen. "He's never treated me badly, and he's not a racist on a conscious level."

"Frank's allegations are absurd," says Guccione. "No pop magazine covers as many black issues as *Spin*. . . . We ended our relationship with Frank's wife because she wasn't doing a good job. I'd rather not talk about Frank. We don't publicly discuss the private problems of our employees."

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ANYTHING GOES... EXCEPT AS GAY PLAY

Anything Goes may be misnamed. The company that owns the rights to the Cole Porter musical is refusing to permit a new production of the play—and the would-be producer is preparing to sue for sexual discrimination.

Last year, producer Donald Shea put on an adaptation of the show on Fire Island and in Dallas, with the role of chanteuse Reno Sweeney (originated by Ethel Merman) played by a man. When Shea tried to get an extension of the license for a Houston production, Tams-Witmark Music Library, which owns the rights to the play, denied the request. The explanation, according to Shea's lawyer, Raoul Lionel Felder, was that changing the sex of the characters violated the licensing agreement. Now, in papers to be filed this week, Shea plans to sue Tams-Witmark.

"Tams-Witmark's act is not only discriminatory," says Felder, "but it also infringes upon a director's artistic integrity and freedom of expression." Tams-Witmark wouldn't comment.

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THE HIGH-PROFILE CAROLYNE ROAMS

Will Carolyne Roehm continue to star in her own ads? Friends of the designer say they're worried that Roehm, who is married to financier Henry Kravis, has been overexposing herself.

"Carolyne is lovely," says one, who was alarmed when a full-page ad of Roehm wearing a translucent white lace dress recently appeared in *W*. "But we don't want her to risk becoming the Leona Helmsley of the social set."

"I'm a certain age, and I can't do it forever," says Roehm, laughing. "But as long as I can hold up, it goes on. The circles under my eyes keep getting deeper, and who wants to keep paying for them to retouch the photographs? But I'm still cheaper than a model would be."

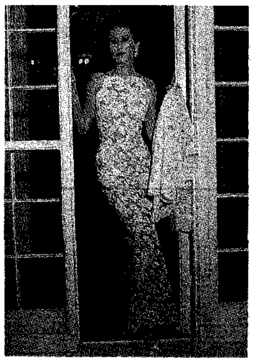
……

AT THE STONEWALL RIOTS, 1969

SHERRY LANSING

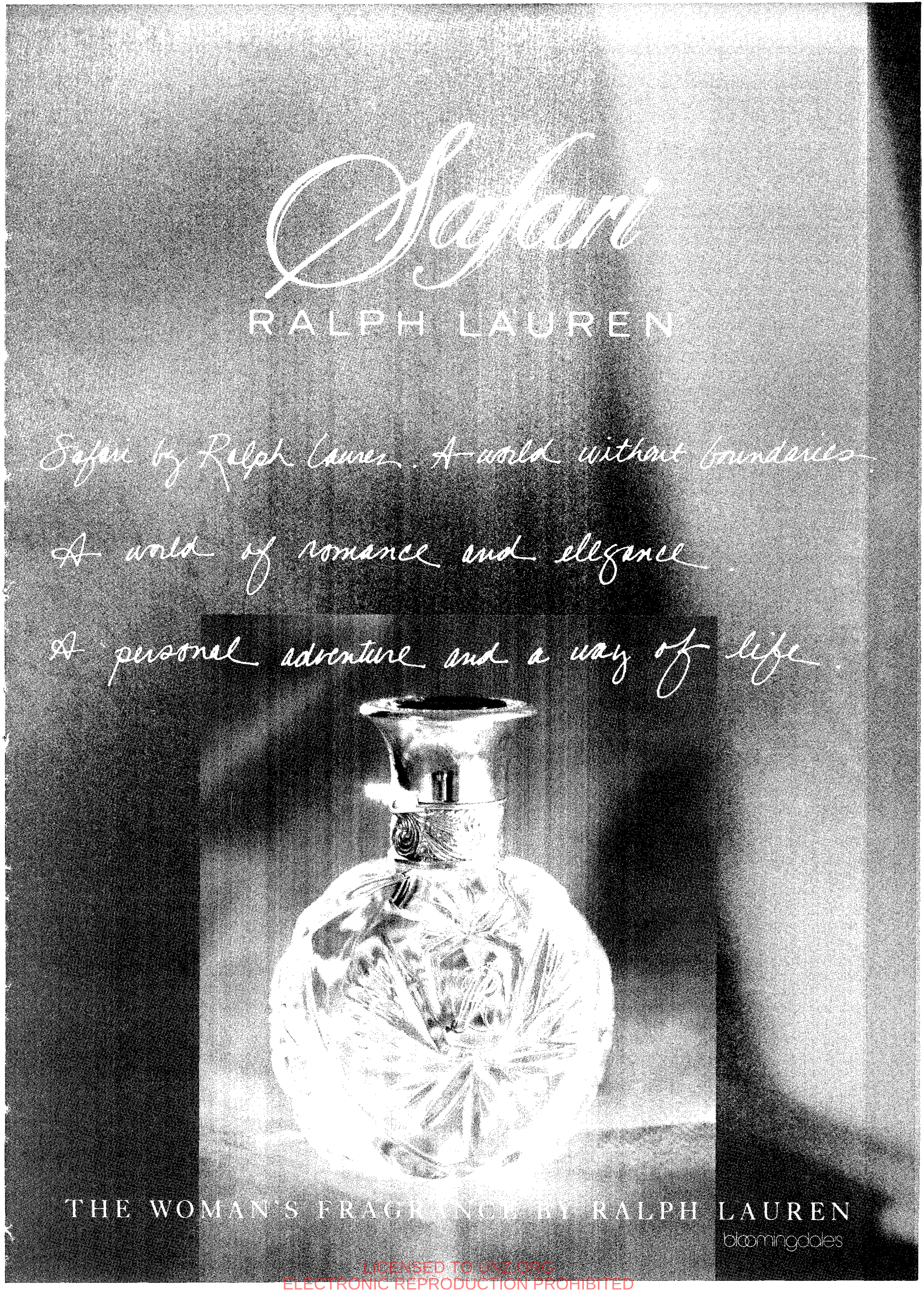
SPIN
GUEST EDITOR SPIKE LEE
EDDIE MURPHY
LIVING COLOUR
2 LIVE DOO-DOO
BAD BRAINS
CHUCK D: FEAR OF A BLACK PEN
AUGUST WILSON
MARION BARRY AND THE MIAMI DRUG CONNECTION
REV. AL SHARPTON

***SPIN* MAGAZINE**



CAROLYNE ROEHM

Photographs: left to right, Fred McDarrah; Theo Westenberger/Sygma.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A personal adventure and a way of life.
THE WOMAN'S FRAGRANCE BY RALPH LAUREN
bloomingdale's

The National Interest/Joe Klein

AFTER THE WAR

HOW MUCH WILL THE SANDS SHIFT?

AS THE WORLD WAITED FOR A PERSIAN GULF climax last week, Walter Cronkite decided to nuke the Pentagon. "With an arrogance foreign to the democratic system," he wrote in *Newsweek,* "the U.S. military in Saudi Arabia is trampling on the American people's right to know."

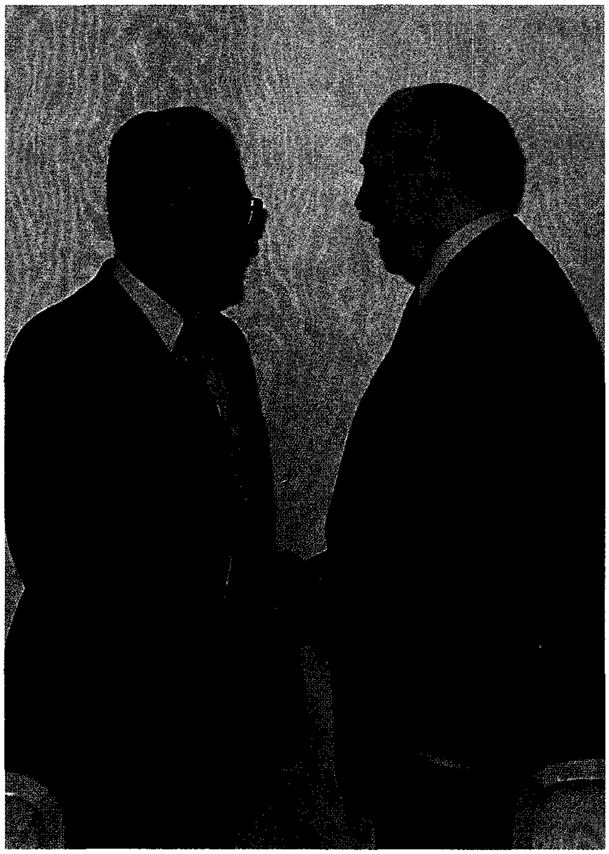
Beneath the blather, Cronkite had a point: The generals, like the antiwar protesters, have been fighting the last war, equating access with damage and seeking to control both. This obsession, by press and brass (and right-wing, Arnett-bashing fanatics) alike, has been one of the sillier sideshows of the campaign—and a distraction from the most astonishing (Eisenhower's word) story of the war: how much we *have* known, or have been able to guess, given the scant information available. Despite the smoke and baloney emanating from Iraq (and, to a lesser extent, the Pentagon), the polls have shown a solid, sophisticated public response to almost every conceivable policy question. The public's ability to understand has transcended—somehow, Dr. Cronkite—the "trampling" of its "right to know."

It's been clear from the start, for example, that the air war wasn't causing massive civilian casualties. Ironically, the horrific human toll of the Baghdad bunker attack—the rows of corpses, the wailing mourners—was final proof that such things weren't happening daily (or Peter Arnett would have been dragged off to tape them).

The shifting tides of the war itself have also been fairly obvious—even if we never got clear answers on the attrition of the Republican Guard or a precise bomb-damage assessment. The conflict began euphorically, in prime time. All the fancy weapons actually worked; the Iraqis were stunned, unable to respond. There followed several weeks of doubt: Why didn't they surrender? Where did all those Scuds come from? Was Saddam's passivity a strategy? Would he win the propaganda war by transforming himself into a victim of imperialist aggression? Would air power be able to dig out a dug-in army?

Again, the Baghdad bunker bombing proved a turning point. There was no great public outcry after the carnage, no riots in Islam, no flicker of doubt in American public opinion. The world wasn't buying Saddam's victory-through-victimization scenario.

More important, the attack provided a graphic insight into the chilling efficacy of the air war. The bombs had sliced through the ceiling of a ten-foot reinforced-concrete bunker: Where did that leave the Iraqi army, hunkered down under less elaborate protection in Kuwait? Within 48 hours, the answer was obvious: Saddam was looking for a way out. The clever Gorbachev-Aziz peace plan, which split the difference between America's stated and actual war aims, seemed a kinder fate than Saddam deserved. But clearly, the end was near.


WAY OUT: *Aziz and Gorbachev in Moscow.*

Is it possible that peace, or what passes for it in the Middle East, will be as straightforward as the war has been? The experts say no. There are all sorts of wonderful scenarios floating about. Bernard Lewis warned of the possible dismemberment of Iraq—the Turks, Kurds, and Iranians could feast on the remains—in the *Wall Street Journal* last week. Other wonks wonder if, when the fighting is done, the Arabian feudal states can safely return to the nineteenth century; democracy, modernity, and a more aggressive military may threaten even the Saudis, to say nothing of the al-Sabahs of Kuwait. There are rumblings of regional cooperation, arms control, even of Arab-Israeli discussions when the war is over. Then again, maybe nothing will change.

The region will be relieved of an expansionist megalomaniac (until Saddam rebuilds or another one comes along)—no small feat. But the same old myths and quarrels will reassert themselves before long; feudal societies breed feuds. The Syrians and Egyptians—joined again by the Iraqis, in due course—will resume their competition for leadership of the tattered pan-Arab delusion. King Hussein of Jordan will be poorer (without help from the Saudis) but perhaps still in charge; his value as a fangless buffer along Israel's most sensitive border will outweigh the disgust over his sad, spineless wartime performance. The Iranians, eerily reasonable of late, may continue an inevitable drift from fanaticism. And the essential Arab-Israeli enmity will remain unchanged.

Which doesn't mean there won't be a major American effort to lure all of the above into something resembling a peace process, including a renewed effort to get the Israelis talking to the Palestinians. "Bush needs to send a message to the Arab masses, especially in some of the countries that have been our longtime friends, like Morocco," says a close observer of recent American-Israeli diplomatic gyrations. "The expectation is that he'll lean hard on Israel. It could get pretty ugly."

Before the war, Bush gave the State Department a wide berth on Middle East policy. "You had people who are fairly sympathetic to Israel—like Dennis Ross and Aaron Miller of the policy-planning staff—doing the heavy lifting," says one Middle East expert. Secretary of State James A. Baker actually came close to getting the Israelis to sit down with the Palestinians; the effort failed when Yitzhak Shamir backed off his own plan for elections in the occupied territories.

"Don't be surprised if the president takes a more active role this time," says a pro-Israel lobbyist in Washington. "A policy

Photograph by P. Le Segretain/Sygma

that comes from the White House, with people like Brent Scowcroft and maybe even John Sununu having a hand in it"—neither of whom is thought to be a friend of Israel—"could put a lot more pressure on the Israelis than the Baker plan did."

No matter where the policy comes from, the Israeli reaction is likely to be monosyllabic: Feh! In fact, more than a few Israelis are convinced that the quid pro quo for their restraint during the war will be a free ride on talks with the Palestinians. "This should get us to the year 2000, at least," a prominent Israeli journalist said after the first week of Scuds.

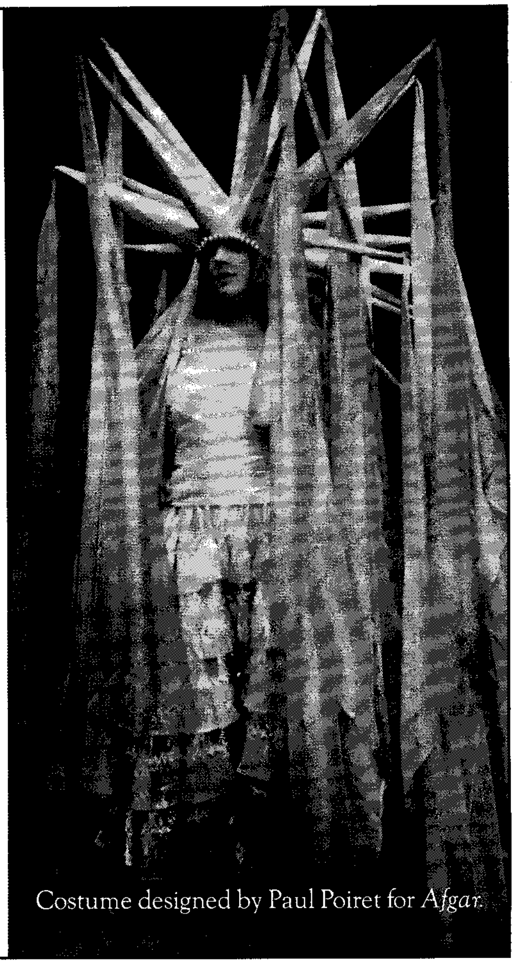
"Most Israelis feel vindicated by the war," says David Harris of the American Jewish Committee. "Saddam Hussein proved what they always said: They live in a dangerous neighborhood. If Bush comes to shove, there may be limited sympathy for giving up territory for peace."

Harris may be understating the case: The Shamir government's reaction to the war has been to move *hard* right, adding a member of the Moledet Party (which favors the "transfer" of Palestinians out of the country) to its cabinet and arresting one of the few remaining moderate Palestinians, Sari Nusseibeh, who was jailed—without a hearing—on the unlikely charge of helping the Iraqis target Scuds. Shamir has been able to get away with this because the peace movement has withered and the country is more polarized than ever. "Saddam has done the impossible," said one Israeli official. "He has united the Jews. And he has united the Arabs."

Except he hasn't united the Arabs: The Palestinians are a mess. Even before the war, the PLO was involved in a bloody tong war with Hamas, a fundamentalist-Muslim faction with growing strength in the territories, especially Gaza. By siding with Saddam, Arafat has not only lost his Saudi and Kuwaiti financial backers but also earned the active enmity of the Syrians, who moved—in coordination with the Israelis!—against Palestinian militias in southern Lebanon two weeks ago.

The tacit Israeli-Syrian cooperation added to speculation that the postwar peace process might begin with a deal between those strangest of bedfellows. "Not likely," said Stephen Van Evera, an international-security specialist at MIT. "A separate peace is a real taboo in the Arab world. Hafez al-Assad won't make peace with Israel without a comprehensive settlement including the Palestinians." And certainly not without Israel giving back the Golan Heights, a shade less unlikely—but still impossible—concession.

Unless there is some great surprise, a sudden flowering of reason, the rout of Saddam's arsenal is likely to be the New World Order's only victory in the Middle East. But in a region where all roads inevitably trail off into the sand, this is not an insignificant achievement. ■



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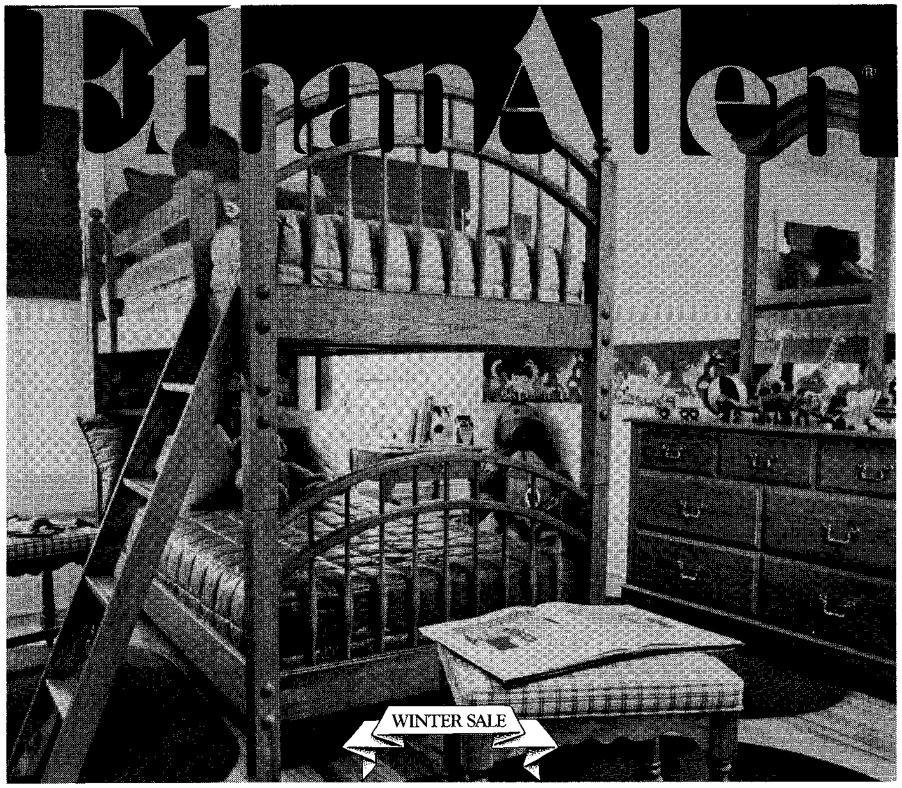

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GRAND ALLUSIONS

BORROWED INTEREST IN ADVERTISING

DURING THE "MAKING OF A TV COMMERCIAL," we hear the director instruct an off-screen actress to "pick up the glass and say, 'When I want a diet soft drink, nothing beats the smooth, light vanilla taste of A&W Diet Cream soda and rich, creamy Diet A&W root beer with 100 percent Nutrasweet.' " The actress says she's got it. The director says "good," the slate claps "take one"—and we see the actress's hand plunge into the soda. Take two, take three, take fifteen . . . all abort similarly. Finally, the vexed director asks the actress why she keeps plunking her hand in the glass. "I have no idea," she replies meekly as the camera, which had lingered on the soda, pulls back to reveal Madge the manicurist (actress Jan Minor) in the blue smock she's worn for 25 years while promoting Palmolive Dishwashing Liquid. (Madge can still be seen in those spots, but Colgate-Palmolive okayed her appearance for A&W.)

It's the taste that made
A&W famous.

STARRING ROLES: *Madge and Mr. Whipple (right) strut their stuff for A&W; Michael Chang pushes Reebok.*

In another spot, Mr. Whipple (Dick Wilson), in his ever-present bow tie and sweater vest, repeatedly squeezes A&W cans. When the exasperated director asks why, Whipple apologizes—"I'm sorry . . . an old habit." (Charmin stopped running Whipple's spots six years ago.)

To advertising's age-old tool "borrowed interest," A&W has added a twist: unexpected characters from other ads. "We're using surprising minor celebrities to get extra mileage and boost awareness," says Paul St. Germain, vice-president of advertising for A&W, whose total ad budget is a relatively puny $15 million. "Most soft-drink advertising uses celebrities who sing, dance, play professional sports—whatever it is they're famous for. We're using characters whose unique traits made them famous in an offbeat, rather than predictably upbeat, way."

A&W is cashing in on a "30-year, $30-million equity," adds Phil Silvestri, creative director at Della Femina McNamee, the agency that produced the spots. "The commercials have fun with these ad giants in a hip, campy way that makes them fashionable again."

"We were amazed to find that young people were more tuned in to these ad icons than older people," adds creative director Richard Roth. The concept surfaced over lunch, when Silvestri and Roth told St. Germain that Isuzu wasn't using Joe Leisure as The Liar anymore. A&W considered latching on to him but decided Leisure was too closely associated with Isuzu.

The new campaign follows a three-year run using hayseed spokesman William Sanderson (Larry on *Newhart*). A&W toyed with "borrowing" fast-talking Federal Expressman John Moschita, the Maytag repair man, Charlie the Starkist tuna, and Victor "I bought the company" Kiam. (A&W scrapped the idea of using Kiam after the Patriots'-locker-room scandal broke.)

"Parodying ad icons is derivative, but it can be treated in a fresh way," says Harvey Hoffenberg, executive creative director at Saatchi & Saatchi. "Whether or not it works depends on how solid the link is. When marketers spend money running a spokesman, it's likely viewers have linked the character to a benefit, the way the Energizer Bunny has come to epitomize longevity. Later, someone could come around and borrow that symbol for Geritol." (In fact, a new ad for Loon Mountain ski resort in New Hampshire stars a drum-beating loon, with no obvious connection to longevity.) "Rather than reinvent the wheel, these advertisers are simply cutting to the chase."

The Energizer Bunny spots themselves—which won the account for Chiat/Day/Mojo two years ago—appeal to viewers because the rabbit "interrupts, disrupts, and derides the kind of advertising people would zap anyway," says Dick Sittig, a senior vice-president at Chiat/Day/Mojo. "The bunny becomes the hero for shutting the ads up. This isn't parody for entertainment's sake or simply an attention-getting device. At the heart, it's that the bunny demonstrates the Energizer battery's long-lasting quality."

In grappling with how to show that, the agency hit on the idea that the Energizer lasts *soooo* long one commercial can't contain it. The mechanical pink drum-beater has strayed into a fictitious slice-of-life spot for "Très Café Coffee," in which two women share a special moment; a spot for "Nasatene" nasal spray, in which a lab-coated "expert" describes the product's secret ingredient; a prestige-by-association spot for "Château Marmoset," where the painting is Renoir and the vase Ming. The bunny has ridiculed the animated-product genre, interrupting a spot where a loquacious Mr. Dip Corn Chip dives into a bowl of guacamole. It has lambasted soft-drink advertising (in a spot for "Chug-a-Cherry"), celebrity endorsements (via ex–football player Lyle Alzado), "Airedale" room freshener, and the "fresh feeling" of "Alarm" soap with a jingle that, according to Sittig, made the ten-most-memorable list, right up there with "Your Father's Oldsmobile."

The bunny has wandered into a movie trailer for the *faux* foreign film *Dance With Your Feet.* And a spoof of late-night TV advertising inspired 20,000 viewers to try to order an $18.95 four-record set of Olga Monteiro and her Magic Harp. "Some people didn't realize that the commercial was fake," concedes Sittig. "But Duracell used to be synonymous with bat-

Photographs by Donal Holway.

tery; this rabbit is starting to change that."

Reebok hopes to follow a slightly different route: Spokesjocks Bo Jackson and Michael Jordan, both associated with Nike, aren't actually featured in current Reebok Pump spots, but "their ghosts were ribbed and prodded," says George Lois, chairman and chief executive of Lois/GGK, Reebok's agency.

In various spots, sports figures poke fun at their rivals (spokesmen for Nike Air sneakers), telling viewers to "Pump Up and Air Out." All-star basketball player Dominique Wilkins teases his off-court friend, Michael Jordan; Bengals quarterback Boomer Esiason "knows something that Bo don't know"; and Michael Chang takes a potshot at Andre Agassi, one of "those rock-and-roll tennis guys."

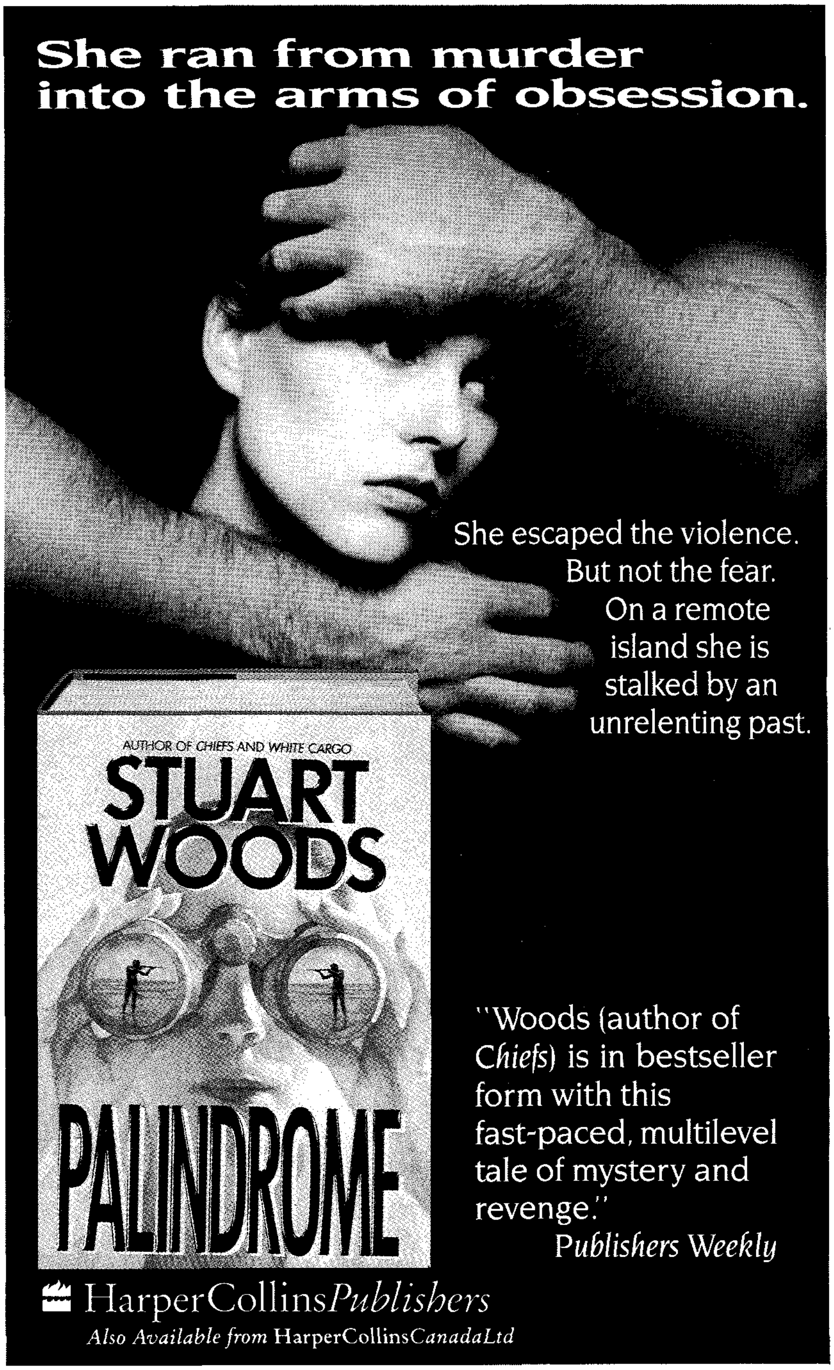
"A&W's was a sweet idea that borrows interest from pop-culture figures out of context and doesn't make you want to reach for a root beer. Ours is tough—but perfectly legal—competitive stuff that says bull to Nike's concept that their shoes make you fly through the air or become a super athlete," says the pugnacious Lois, who coined the slogans "When You Got It, Flaunt It!" and "I Want My Maypo." "All's fair in love and war and advertising, as long as you do it with humor," he adds.

Nike says it's not amused, but it should actually benefit from the hoopla, says David Ropes, vice-president of marketing at Reebok. Over the years, as Coke and Pepsi bickered, both became stronger, at the expense of other colas. "Professional banter is a necessary hook to draw in viewers," adds Ropes.

Others have actually lifted advertising icons from their competitors. Kentucky Fried Chicken parodied Ronald McDonald and La Yogurt revived Dannon's Russian centenarians, perking them up and making them dance. In a spot that's been running since 1982, the Dreyfus lion scares away you-know-who's bull. And a new print ad for Fresca recommending the soda as a "tasteful alternative" to sparkling water is accompanied by a drawing of a green bottle that looks remarkably like the one in Waring & LaRosa's ads for Perrier.

Borrowing interest from other commercial endorsers isn't new, and it "may be too clever by half," says Dick Karp, executive vice-president of creative services at Grey Advertising. "Comparative ads of the past often turned consumers off their products and on to those they meant to scorn. And who can remember the product advertised when the other characters and their affiliations are so distracting?"

"But if playing off the equity of nostalgia is done cleverly, it can be a fresh approach," says Arnie Arlow, creative director of TBWA Advertising. "In the glut of mediocrity, some advertisers have taken lightning and made it strike twice." ▬


She ran from murder into the arms of obsession.
She escaped the violence. But not the fear. On a remote island she is stalked by an unrelenting past.
AUTHOR OF CHIEFS AND WHITE CARGO
STUART WOODS
PALINDROME
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FAST TRACK

EDITED BY CHRIS SMITH

BRIEF LIVES

Strong Faith

FAITH DANIELS KEEPS THE nameplate from her first job on her desk at NBC News. It's a sad, sloppy thing, slapped together in 1978, when Daniels—a junior in college—was a reporter in Wheeling, West Virginia. "They couldn't afford a new one when I got married," Daniels says with a grin. So they put masking tape over her last name and scrawled DANIELS with a black marker. "It's my touch of humility," she laughs. "It reminds me of my roots."

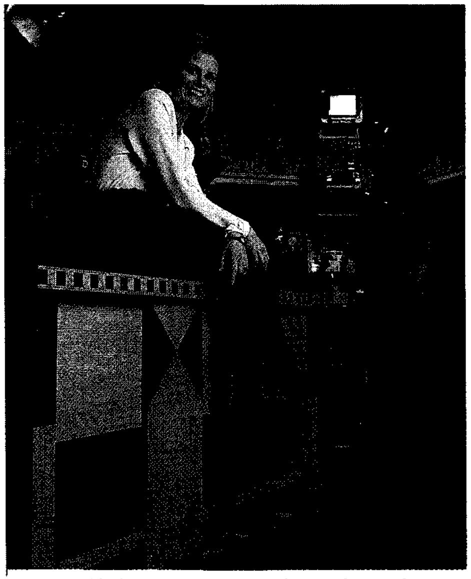
Those roots may keep Daniels humble, but she's left them far behind. At 33, she's one of NBC's fastest-rising stars, reading the news on *Today,* filling in as an anchor on weekend newscasts, and running her own half-hour show, *A Closer Look* (weekdays at 11:30 A.M. on Channel 4).

Daniels's growing prominence has fueled speculation that she's being groomed to replace the embattled Deborah Norville. Daniels dismisses the talk. "Deborah's job is not up for grabs," she says. "She's just going on maternity leave, and my plate's full as it is."

Full and then some. When *A Closer Look* went on the air in January, Daniels was clocking in eighteen-hour days, tackling such topics as teenage alcoholism, incompetent doctors, and children's war fears. Daniels dashes around her Rockefeller Plaza studios, bantering with the staff and—hair and makeup still impeccable from taping the show—eats a slice of pizza from a grease-stained box while discussing ideas for upcoming segments. At five-foot-five, she's quite pretty and immensely likable, though perhaps somewhat guarded.

"When I anchor regularly scheduled newscasts, we go on for 30 minutes about this problem and that problem, then at the end we smile and say good night," she says. "What we're trying to do on *A Closer Look* is isolate the stories where there is something that you can do and give you not only the problem but the solutions and options."

That's a lot to ask from a 30-minute show, but Daniels has traveled rough roads before. Born in Pittsburgh to an unwed mother, she spent eight months in a Catholic orphanage, until she was adopted by a sheet-metal worker and his wife. Faith Agostine Skowronski began working as a salesclerk at fourteen and later got a job in a glass factory. She was a self-described "weather bunny" in Peoria, Illinois ("I was terrible," she confesses), then did stints in Columbus and Pittsburgh; her husband is Dean Daniels, an executive producer in news at WCBS–TV.

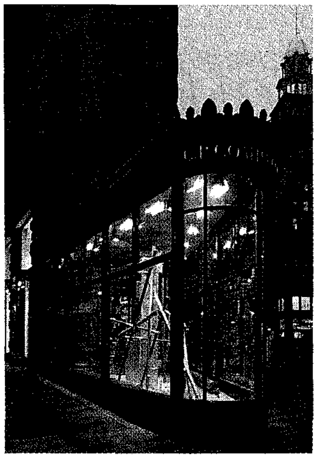


Sitting pretty: Daniels on the Today *set.*

Last year Daniels jumped from *CBS This Morning* to NBC, but says the best move she's ever made was having children—these days, her scant free time is spent "sitting on the floor playing Candyland or Nintendo" with her son, Andrew, four, and daughter, Alyx Rae, eleven months. Daniels says she also enjoys watching *Murphy Brown,* but she's quick to add that the image of a newswoman who's sacrificed her personal side for her career is out of date by about five years. "Most of us are married and have a child or two," she says. "Those of us who've been around for a while have decided there's more to life than a microwave dinner and your next pair of panty hose."

JEANNETTE WALLS

DESIGN



The Flatiron, Italian-style.

A CURIOUS STRUCTURE HAS grown in the Flatiron Building: It's made of highway guardrails that wind like steel serpents against two glass walls, leading to the famous cast-iron prow. The 2,500-square-foot space used to be covered with ugly red windows, but now it's been rebuilt for C.P. Company, an Italian men's-sportswear store.

Joanne Paul, an architect with the Italian firm Cordero Progetti, says the guardrails and other design elements (such as the wooden path on the floor) are part of the store's travel theme. A New York architectural firm, Bentley LaRosa Salasky, also worked with the city's Landmarks Preservation Commission on the $2.5-million project, which includes ornate plasterwork on the ceilings and original columns in the prow. And even though it seems the dramatic shapes will divert attention from the sportswear, Paul says much of the inspiration for the design came from the merchandise. "We had to find a niche for the clothing without it looking like a Ralph Lauren shop or a Banana Republic adventure."

GIA KOURLAS

Photographs: top, Fran Collin; bottom, Ted Hardin.

FOOTLIGHTS

BROADWAY BOND

THIRTEEN-YEAR-OLD DANNY squirms a little too much in his chair—leaning back, he tips it over while describing himself as a big Giants, Knicks, Yankees, and Islanders fan. "I just live and die, eat and drink sports," he says.

Twenty-four-year-old Jamie tries to ignore Danny's spill while calling himself a music head. "I love to go out and see bands in New York, and I must carry around a hundred CDs," he says.

On most streets in the city, this pair would come across as fairly typical brothers. But the street where Danny and Jamie live as siblings is Broadway, in Neil Simon's *Lost in Yonkers.*

The brotherly bond forms immediately after the curtain rises to reveal Danny Gerard (who plays thirteen-year old Arty) and Jamie Marsh (as fifteen-year-old Jay): They get into trouble while anxiously awaiting the end of their trip to Grandma's house. Jacob *accidentally* rips Arty's shirt collar and Arty chases him—then pretends nothing has happened when their father appears.

Brother act: Danny and Jamie.

But the big brother–little brother relationship was unfamiliar to both actors before *Yonkers.* Though Danny and Jamie each have sisters, the fraternal bonding has all been learned in the past ten weeks. "I can tell him what being a big brother is like, and he can tell me what being a little brother is like," says Danny, who is already a veteran New York actor—he's appeared in *Falsettoland* and *Les Misérables.* "I don't know what it's like to get pushed around."

Jamie—until very recently a waiter/actor—fills him in. "My older sister used to push me around," he says. "Until one day, I punched her in the face, and that stopped."

Danny, who at thirteen is already talking about writing and directing, lives in Hopewell Junction, New York, the son of a schoolteacher; Jamie learned about family life as a businessman's son in Westchester. But they seem to have convinced even the toughest critics of their inseparability: One night, after doing *Yonkers* in Washington, Jamie was approached by a mother who'd been in the audience. "I take my children to the theater all the time," she said. "And they're usually bored. But when you guys were struggling with your lives and your parents and *you* were the smart ones, it just made their worlds come true."

Jamie shakes his head in wonder. "To think we have the power to do that, just because we've been put up there in this box and lit up—it's mind-boggling!" JASON P. SMITH

LAW AND ORDER

THE SOUNDS OF VIOLENCE

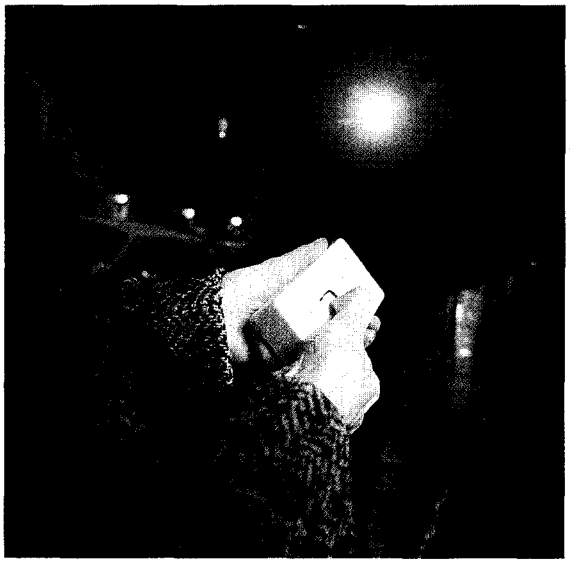
IT'S YELLOW; IT'S LOUD; IT'S Canadian. No, it isn't Joni Mitchell hitting a high note. It's the ECHO, a "personal alarm" that is the latest crime-prevention gizmo on the New York market.

A walkie-talkie-shaped device designed to be worn or carried on the streets, the ECHO acts like a car alarm for the body. When threatened or attacked, the carrier pushes a button or pulls a rip cord to activate a shrill, piercing siren. There is no OFF switch, and the ECHO (the clumsy full name is Emergency Call Help Out) continues to blare until its nine-volt battery is removed—a two-handed operation that would in theory occupy an assailant long enough to let the victim escape.

The ECHO is lightweight (seven ounces) and durable (composed of the bulletproof plastic used in police shields). And though its Cheez Doodle–yellow coloring and Leatherette carrying case with Velcro straps don't exactly spell high fashion, that's not the idea. "You want it to be seen," says Lorraine Kaufman, sole U.S. distributor of the alarm, which was designed in consultation with the Toronto police department and the *Crime Stoppers* TV show. "It lets a potential attacker know what he's in for."

Kaufman has no statistics showing the effectiveness of the ECHO, which retails for $49.95 and is available through her Personal Protection Systems (212-684-0030). However, a recent test on a noontime Third Avenue sidewalk proved that the ECHO is, if nothing else, loud. Its makers claim it emits a 110-decibel alarm—imagine trumpeter Al Hirt belting out "Alexander's Ragtime Band" a foot away from your ear.

As the ECHO wailed, no cops came sprinting to the scene. But it did draw attention: Several curious shopkeepers came out to look for the source of the din, and pedestrians stared while crossing the street to avoid us. "You just want to get away from it," yelled Kaufman above the siren. She's right: The device is both aurally painful and embarrassing to be around. In a city where fear and noise go hand in hand, the ECHO looks to be right at home. GREGORY CERIO



ECHO *and the bogeyman: Sounding off.*

Photographs: top, Shonna Valeska; bottom, Robin Thomas.

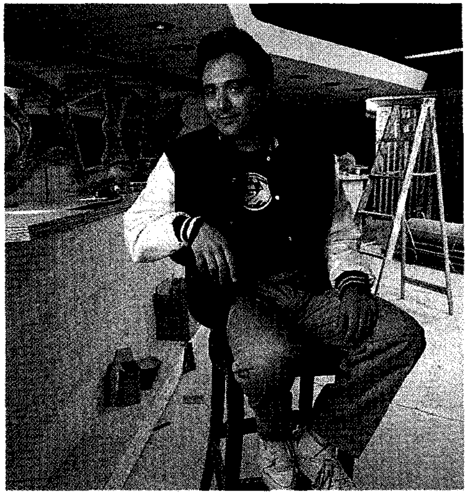
NIGHTCRAWLER

Lounge Wizard

JOHN ARGENTO DOESN'T look much like a nightclub impresario: Rumpled in blue jeans with tortoiseshell specs and over-the-collar hair, he'd raise eyebrows at many of the city's velvet ropes. And a couple of weeks ago, the new Danceteria (29 East 29th Street) didn't look much like a nightclub, either: Just-cut plywood littered the fringes of the dance floor, while a tattooed suedehead pattered a paint-dipped sponge over a wall. Argento bounced from one construction-site lounge to another. "I'm making the design up as I go along," he said.

Argento, 37, has been improvising since 1981, when he opened the original Danceteria, on West 21st Street. That club's mix of dancing, live music, and hormonal excess drew hordes of nightcrawlers throughout its five-year life. "It was a crazy place," says Argento; back then, Madonna was just another little girl who'd badger the D.J. to let her perform, and the unknown Billy Idol emptied the dance floor by overshooting the crowd's attention span. After losing his lease in 1986, Argento moved Danceteria to the Hamptons, while continuing to scope the city for a new location. Last year, he found one, and this month he opens in the ballroom of the Martha Washington hotel for women.

The ballroom, most recently home to a Greek club (where the entertainment included the throwing of plates against walls), looks like a Hollywood storehouse crammed with mismatched fantasy props. The D.J.'s booth is a mock-marble podium flanked by torches with flames made from silk: "My Fascist masterpiece!" declares Argento. Ringing the main dance floor are three extravagant lounge bars, one inspired by "a pretentious Miami hotel, circa 1959," with pink-tinted mirror tiles and fake flagstones; another by the *Kama Sutra* (an erotic frieze borders the room); a third by—"Oh, I don't know—El Presidente's bordello."


Danceteria fool John Argento.

Argento envisions curvy, voluptuous banquettes and red taffeta drapes for the last of these and videos "that both the NEA and the NRA will hate" showing on TV screens. "I want it to be like your living room," he says. Not like any living room I've ever known. "Well, like the living room of your nightmares, then." Throw me a plate and let's get started.

REBECCA MEAD

MODERN TIMES

HEARTS, MINDS, AND THIGHS

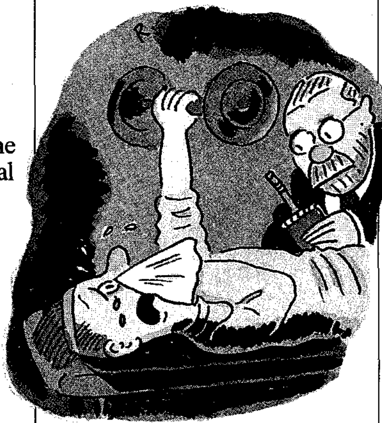
PERSONAL TRAINERS DON'T waste a second. At cafés and cash machines, bus stops and bookstores, they roll their heads and cock their necks. They squat and bend and rub their thighs. They flex in mid-thought.

Last week, they unleashed these heroics en masse. From far and near they hiked—to the Vista Hotel for the 2nd Annual Science of Personal Training Seminar, run by the Plus One Fitness Clinic. It lasted a day.

"Here will be over 200 trainers in one room," a flier promised. And indeed, this seemed to be true. Classes for the rippled folk included "Foot and Ankle Problems" and "Coaching the 'Everyday Person.'" But the real showstopper was "Managing the Troublesome Client."

Troublesome clients can be quite pesky these days. Just ask Dr. Marilyn Puder-York. She's a clinical psychologist and *the* definer of what, precisely, is "troublesome."

From the podium, she set this chilling scene: "Okay. So your client likes to talk about herself during the workout.



You listen, and find yourself being drawn into her problems." She paused for effect. The audience, in sweatsuits, gasped and stretched.

"So one night, you're having a good old time [this was not explained], and she calls—at 1 A.M."

More gasps.

"Before you know it, she's calling all the time, and it's like that movie. You know, *Fatal. . . .*" She snaps her fingers. "*Fatal. . . .*"

A petite young woman in Lycra raised her hand, cleared her throat, and piped, "*Attraction*?"

"Right! I tell trainers, 'You can be friendly without being *a friend*.' It's vital."

A few days later, in her Battery Park City office, Dr. Puder-York had more to say. "You and I are talking here in my office, and we're fully clothed. But in the trainer environment, things are much more intimate, more *personal*. People sweat; it's physical. Also, many sessions are held in the client's home. This breaks down barriers that don't need breaking."

In other words, the client can feel *entitled* to something. "Everyone works out for different reasons," Puder-York says. "A woman could've lost a boyfriend and subconsciously wants a surrogate shrink. Maybe a young executive has just lost his job. He wants to network at the health club."

Puder-York, 43, said she was drawn to this world—and to exercise herself—by her patients' tales. Long a fixture in the downtown financial sphere, she's been treating Wall Street's "walking wounded." "I came to discover," she said, "that they were spending more time with their trainers than with me!"

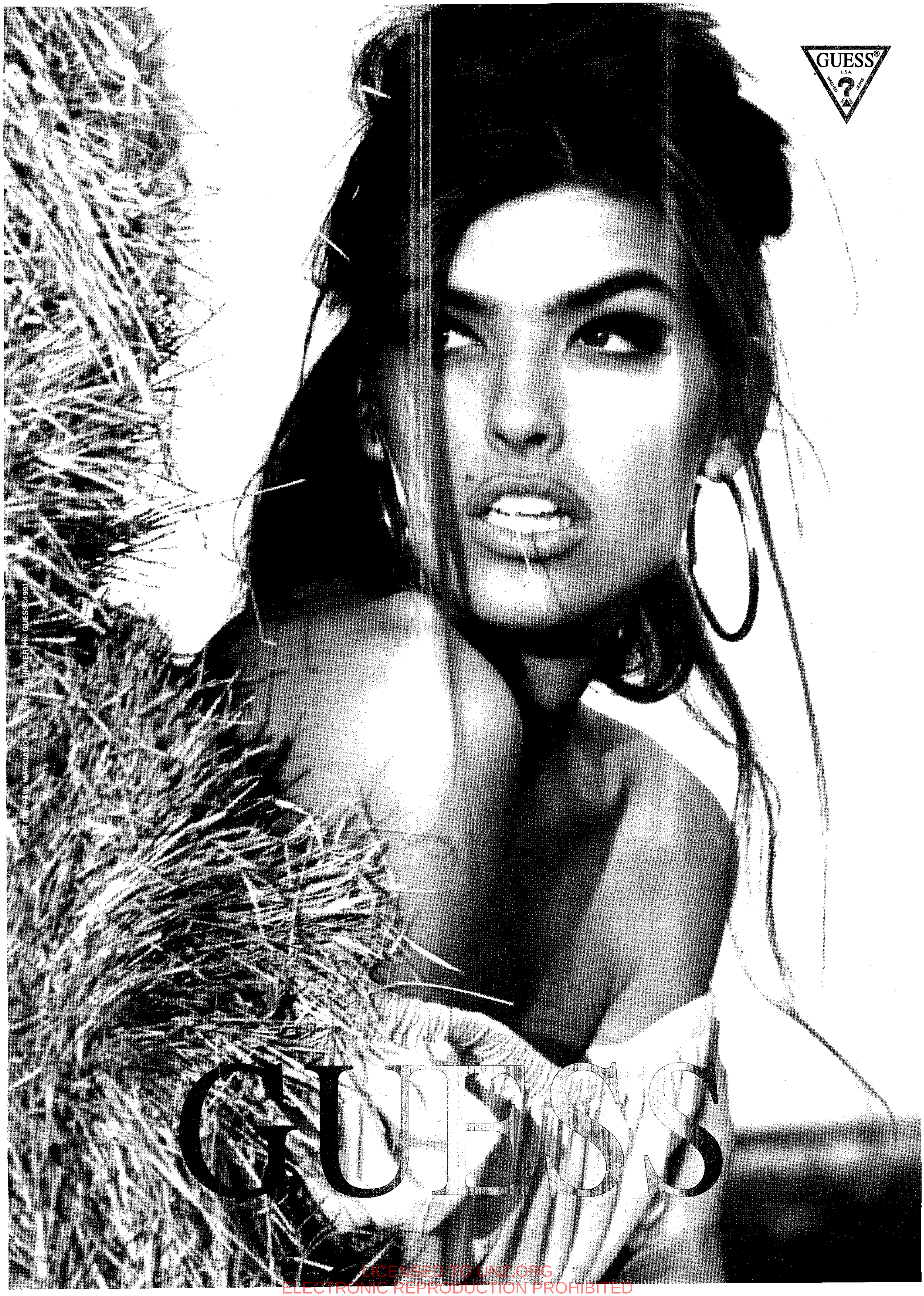
BOB ICKES

OVERHEARD

ACROSS A STACK IN THE classical section at Tower Records downtown: Woman's voice: "Oh, look, they've got the Schwarzkopf Strauss-lieder album on sale!" Man's voice: "He *sings*?"

JORDAN SCHAPS

Photograph by Robin Holland. Illustration by Marc Rosenthal.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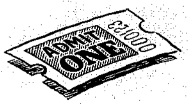
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

John & Wendy

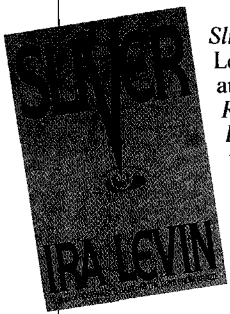
TASTINGS

BY ALEXIS BESPALOFF

"A View From the Vineyards": This annual extravaganza features tastings of more than 200 wines from 106 California wineries—and food from two dozen restaurants, including Aureole, Chanterelle, Chez Louis, Lafayette, Mondrian, and San Domenico. This year's fête is at the Pierre on March 10 from 6:15 to 10 P.M. Tickets are $155 per person and should be reserved in advance (421-3390). The guest of honor is Julia Child.

BOOKS

***A Life of Picasso,* John Richardson: In the first volume, the eminent art historian looks at Pablo's Spanish roots, the competition with his painter-father, the suicide of his close friend (Random House; $39.95).**



Sliver, Ira Levin: The author of *Rosemary's Baby* sets this thriller inside an *East* Side co-op (Bantam Books; $19.99).

MUSIC

***Kátˇa Kabanová:* Leoš Janáček's 1921 opera—about suppressed emotions, adultery, and suicide in a provincial Russian town—should be talked about for many nights to come. The work, never before performed at the Metropolitan, will be done in Czech and stars soprano Gabriela Beňačková in her Met debut. Opens February 25.**

The Vienna Philharmonic is at Carnegie Hall for five nights. Claudio Abbado conducts Bruckner and Schoenberg on February 26, and Lorin Maazel brings things to a rousing climax on March 3 with a concert performance of *Elektra.*

THEATER

The Big Love: The always terrific Tracey Ullman is making her Broadway debut in this one-woman show. It's based on Florence Aadland's memoir about her teenage daughter's affair with the actor Errol Flynn. Jay Presson Allen, who wrote the play *Tru,* directs. At the Plymouth Theatre prior to a March 3 opening.

Martha Swope

SHOPPING

***The Hot Spot* (Antilles Records): Forget the silly movie starring Don Johnson and Virginia Madsen. The real stars are on the soundtrack—John Lee Hooker, Miles Davis, Taj Mahal, Roy Rogers, Tim Drummond, Earl Palmer, and Bradford Ellis. This is dark, deep bayou blues, seamlessly woven together by an extraordinary array of jazz masters.**

DANCE

The Joffrey Ballet is doing Kurt Jooss's antiwar and very timely classic *The Green Table,* John Cranko's full-length *Romeo and Juliet* (many think this is the best of the *R & J*s), and favorite selections by Gerald Arpino, Nijinsky, and Balanchine. At the New York State Theater from February 26 through March 17.

ASK GAEL

SeaGrill chef Seppi Renggli creates a rijsttafel in seafood, a dazzling turn on the classic Indonesian feast. Cilantro-braised monkfish, curried squid, gingered tuna, steamed shrimp dumplings. And more. Lunch, $32. Dinner, $38. At 19 West 49th Street, 246-9201.

Tony Cenicola

At Ed Debevic's: Let your prudent self indulge in the world's smallest hot-fudge sundae—three bites, great chocolate, only 49 cents. At 661 Broadway, near Bond Street.

ART

"What Modern Was": The current exhibition at the IBM Gallery of Science and Art covers design in the decorative arts from 1935 to 1965. The 250 objects, selected from Le Musée des Arts Décoratifs de Montréal, include Eames furniture, Russel Wright dinnerware, and decorative objects by Ettore Sottsass, Picasso, and others. At 56th Street and Madison Avenue; from February 26 through April 27.

Right now, there are four very good exhibitions at the Metropolitan Museum of Art: paintings by Malevich, the Russian Suprematist (through March 24); *haute* designs from the Théâtre de la Mode in the Costume Institute (through April 14); landscapes by Caspar David Friedrich (through March 31); and a collection of more than 100 Fauve paintings (through May 5).

MOVIES

***The Silence of the Lambs:* Jonathan Demme's swift, efficient thriller closely tracks Thomas Harris's horrific butterfly-and-madmen novel. Demme's not playing off his usual comic strengths, but he's managed to pull off a very good movie.**

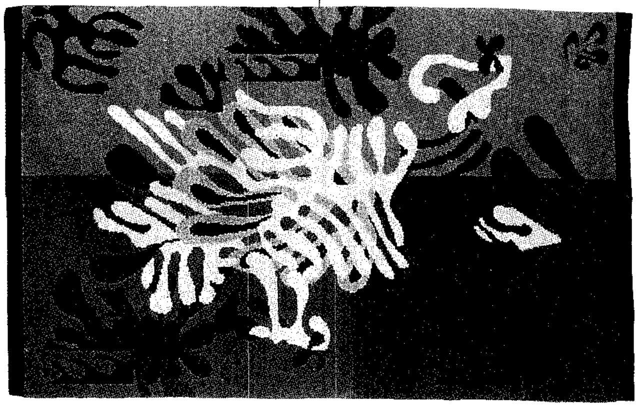
VIDEOS

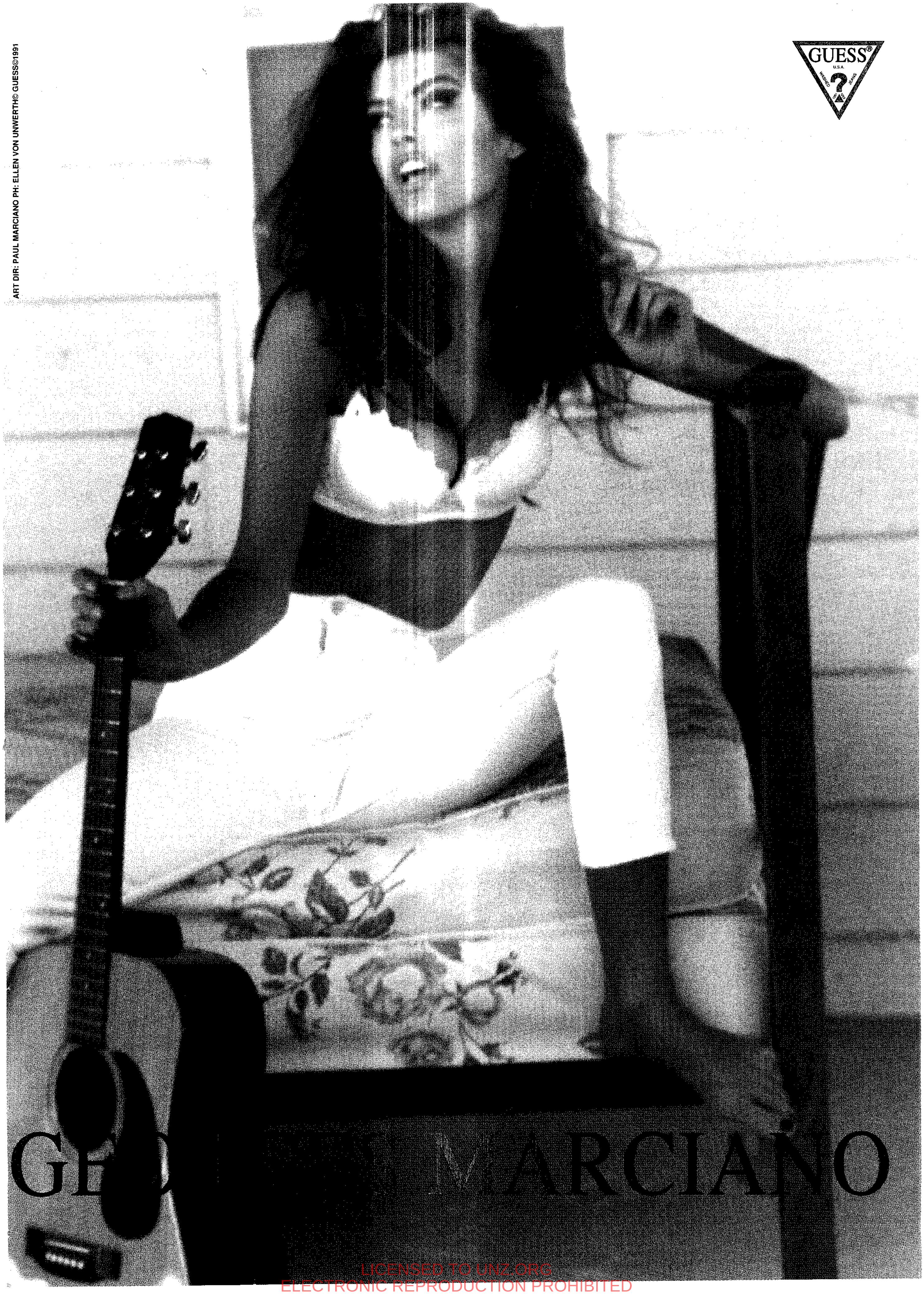
The Witches

The Witches (Warner Home Video; $89.99): Anjelica Huston stars as the leader of a pack of witches.

SCENES

"The International Cat Show": Need we say more about this grand event devoted to things feline? This year, check out the odd-looking hairless Sphynx, the relatively new Singapura, and the Selkirk Rex, which was only discovered in Wyoming in the eighties. At Madison Square Garden; March 1, 2, and 3.

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New York

WOMAN WARRIOR

Sexual Philosopher Camille Paglia Jousts With the Politically Correct

By Francesca Stanfill

SHE BEGAN BY UNLEASHING THE FEMALE VAMPIRES OF the silent screen—among them Theda Bara, whose satin-sheathed body was chained with pearls. "The Helen of Troy motif," announced the strident voice from the podium as the slide flashed. "This ancient mythological view of woman as femme fatale is *exactly* what feminism has thrown out the window, okay. Feminism insists on viewing history as male oppression and female victimization. *I* look at art and see woman's cosmic power and man's sense of insignificance next to her.

"Men have dived to the bottom of the ocean and drowned themselves for pearls," the voice continued. "They have suffocated in mines—all to pay homage to woman. Men have risked and lost their lives making the world safe and comfortable for woman. I see feminists as trivializing woman's grandeur. *Their* ideal is a frantic career mom with an attaché case."

"Women in Hollywood" was scholar Camille Paglia's subject that night last November at the 92nd Street Y. To anyone familiar with her incendiary book, the bizarre lecture epitomized the Paglia approach: an epic view of art and cinema, riddled with caustic indictments of "puritanical" feminism and "liberal pieties." Typical, too, was her way of accompanying these images, from Lillian Gish to Madonna, with a stream of startling connections (David Bowie with Nefertiti, the *National Enquirer* with the "birth of myth") and expertly delivered one-liners ("Is there no one who can catch Daryl Hannah in a net, take her to the House of Chanel, and teach her some taste?").

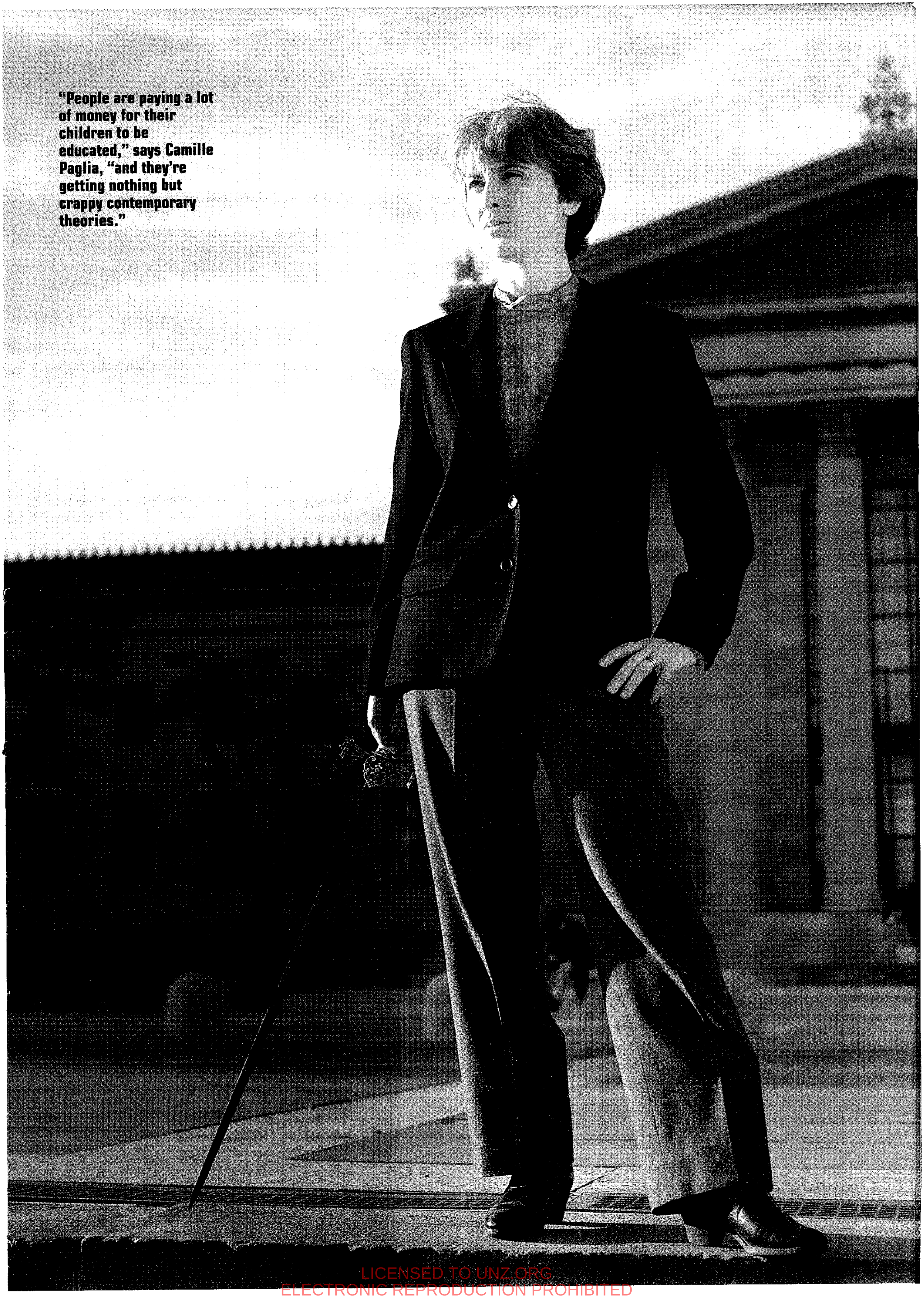
In this darkly compulsive, laugh-a-minute atmosphere, clad in a meager black outfit, stood a small, frenetic figure whose excessive dowdiness seemed perversely at variance with her much-vaunted fascination with style, glamour, and beauty. And then there was her voice: a voice distinctly non-U, a voice of machine-gun-like frenzy, the speech cluttered with manic, almost adolescent interjections: "It's, like, . . . " and "Okay, okay, all right." Many in the audience had no doubt expected academia's version of the polished Rosamond Bernier. What they saw more closely resembled an Italian-American Joan Rivers.

This, after all, was the author of the flamboyant and controversial cultural history *Sexual Personae,* the 43-year-old protégée of literary critic Harold Bloom, a woman whose heretical views on art and sexuality have incensed feminists. "Sex, knowledge, and power are deeply tangled," she has said. "Islam is wise to drape women in black, for the eye is the avenue of eros." "Men must do or risk something to be men."

This week, Paglia returns to New York girded for battle. In a debate sponsored by PEN—titled, appropriately enough, "Whose Literary Canon Is It Anyway?"—the wiry, fast-talking, anti-feminist feminist will challenge her politically correct peers. "People are paying a lot of money for their children to be educated," says the five-foot-three-inch Paglia, "and they're getting nothing but crappy contemporary theories by highly successful, highly paid deadwood. It's a form of child abuse. And I'm going to do my best to destroy it."

Sexual Personae: Art and Decadence From Nefertiti to Emily Dickinson was published by Yale University Press in February 1990 and has sparked violent reaction ever since. Surging with startling ideas, the book—like its author—is essentially without a niche, which may explain why Paglia has been called everything from a "feminist academic prankster" to an "idea machine reminiscent of Marshall McLuhan." Widely disdained in academia, the book has been championed by many in the literary Establishment, some of whom have seized on it as a powerful if idiosyncratic weapon against modish thinking. Some also

PHOTOGRAPH BY HARRY BENSON



"People are paying a lot of money for their children to be educated," says Camille Paglia, "and they're getting nothing but crappy contemporary theories."

construe the success of *Sexual Personae*, now in its third printing, as the sign of a burgeoning backlash against academic feminism and what Paglia, in her warrior way, has called the "neo-Fascism of the left."

Sexual Personae also constitutes a personal triumph for its author. Although Paglia had once despaired of ever being published, she has succeeded in trumpeting her message from a relatively obscure outpost: Philadelphia's University of the Arts, a college for dancers, actors, and visual artists—virtual academic exile to Ivy League elitists. An associate professor of the humanities, Paglia has become, within the past year, the school's most notorious faculty member.

Says literary agent Lynn Nesbit, who does not represent Paglia, "Her message is often controversial, and there's no question she enjoys being an agent provocateur. But what she does is to restore to women their unique power and vibrant potency." "A fine, disturbing book," Anthony Burgess has written. "Each sentence jabs like a needle."

Unlike most scholarly books, *Sexual Personae* has also succeeded in crossing the moat from an otherwise politically correct academia to the roiling landscape of the real world. It was nominated for a National Book Critics Circle award. Paperback rights have been bought by Vintage for a rumored $65,000 (an unusually high amount for a university-press book). In addition, it has been optioned for television by producers Kenneth Atchity and Daphna Edwards, who hope to make Paglia a demonic female alternative to the late Joseph Campbell—whose "Pollyannaish" approach Paglia herself "despises."

The controversy over *Sexual Personae* has been intensified by Paglia's increasing visibility as a fearless assailant of the feminist-academic orthodoxy. In December, her essaylet on Madonna-as-real-feminist appeared in the New York *Times* ("Madonna the producer may have chosen the chain, but Madonna the sexual persona is alternately the cross-dressing dominatrix and a slave of male desire"). In January, *Newsday* published Paglia's piece on date rape, in which she attacked feminists for what she sees as their limited and puritanical view of sexual violence ("Women will always be in sexual danger"). The March issue of *Harper's* features her lively discussion on pop culture and television with New York University's Neil Postman. (Twentieth-century pop culture is the subject of the second volume of *Sexual Personae*, which will reveal the "pagan" underpinnings of rock, cinema, and advertising.) More chthonic boom is promised for May, when Paglia's "savage attack" on academia appears in Boston University's *Arion*.

These assaults—with their colorful, accessible language—partly explain Paglia's impact on the extra-academic world. Yet Paglia's articles are relatively minor sensations compared with *Sexual Personae* itself, with its 673 axiom-packed pages and wildly eclectic index (Hermione Gingold, for example, is sandwiched between André Gide and Giorgione). In style, genre, and ideology, the book blasts every trend.

Sartre and De Beauvoir.

HEROINE At sixteen, Paglia discovered Simone de Beauvoir, "the last major thinker in sex."

It celebrates the exemplars of high Western culture at a time when it is fashionable to denigrate them. It extols the literary canon—"the great books"—at a moment when this "elitist" concept is being questioned by the deconstructionist-mobbed Academy. It dwells on the personality of the artist when today's critics have dismissed this as irrelevant. Even its epic form and sweeping, impasto brush strokes are considered anachronistic at a time when literary criticism tends toward fashionable petit point. (A paper at a recent Modern Language Association convention was entitled "The Pea That Duty Locks: Clitoral Imagery and Masturbation in Emily Dickinson.")

Above all, Paglia's conclusions about the eternal cruelty of sexual warfare and how this has influenced male domination of art—these alone have made her the prime target of the entrenched feminist orthodoxy.

THE PAGLIAIZATION OF WESTERN CULTURE IS STRONG stuff. (One British reviewer said reading *Sexual Personae* was "a bit like being mugged.") Within the turbulent continuum of history, Paglia investigates the unresolvable struggle between two opposing forces: the rational and the primal, the Apollonian will-to-order and the chthonic urge to chaos, the latter associated with nature and its "blind grinding of subterranean force," its "dehumanizing brutality of biology and geology."

Paglia's view of "chthonic" nature—with its "ugliness," its squalor, and its random brutality—collides with the legacy of Rousseau (which sees nature as benign and society as the corrupter). Sex, as a denizen of nature, is the beast in the jungle: irrational, amoral, violent, and wounding.

Men, according to Paglia, must fight against nature to construct what she so admires: Western civilization, with its art and literature, its cult of personality, its elaborate masks of sexual personae. Men must also fight against nature's earthbound representative: woman herself, with her mysterious, dual nature. From the moment men are wrested from the womb, claims Paglia, they are propelled by a love-hate ambivalence toward the mother who bore them. And it is this fear of woman's frightening procreative force that fuels men's will-to-power and their aggressive urge to make art.

No wonder, then, that most feminists view Paglia derisively—as a politically incorrect Athena sprung full-blown from the head of Bloom. They shudder at her statements. "Male fear of woman's self-containment is written all over mythology and culture," she writes, setting forth the core of her theory. (Note the use of "fear," not "oppression.") "Let us abandon the pretense of sexual sameness and admit the terrible duality of gender." "There is no female Mozart because there is no female Jack the Ripper."

Feminists, however, are not Paglia's only detractors. Others argue that the book's "sensational" quality, much praised by Bloom, is precisely its great weakness—that its lurid emphasis oversexes Western culture and that its "bizarre" comparisons exemplify a particularly distasteful form of literary exhibitionism. (In the Marquis de Sade chapter, for instance, Paglia comments on a randy Bolognese convent: "A hundred nuns linked by dildos! The style of Busby Berkeley or the Radio City Rockettes.") Says Roger Kimball of the neoconservative *New Criterion*, "One cannot help applauding Paglia for her energy, her perverse originality, and above all her choice of enemies. Unfortunately, her extreme dualism leads her to a revulsion of sexuality—and indeed of nature itself—that is as distorted in its own way as the wimpish liberalism of her enemies."

"Camille has a long way to go before she can become the

Photograph by Bruno Barbey/Magnum.

pariah of her profession in her own generation," Harold Bloom says. "But she has made an excellent start. I am not yet ready to pass on the banner to her, but she looks to me like the best candidate around for that inevitable moment when the aged Bloom must totter off the mountain and cast the mantle of Elijah on the next person.

"Let me tell you a story, my dear," Bloom continued. "Mr. Henry Schwab [of the Bookhaven bookstore in New Haven] told me that a week after *Sexual Personae* was published, two young ladies—one a faculty member, the other a graduate student—who had purchased it and begun to read it were so deeply offended that they came back, gave the book to him, said it was ideologically unacceptable, and demanded their money back, which he cheerfully refunded."

If Paglia's ideology were not jolting enough for what art critic Robert Hughes calls "*bien pensant* feminists," there is her baroque style, with its unrelenting epigrams and volcanic tide of digressions. "Paglia is also the supreme master of the subordinate clause," says Jenijoy LaBelle, a professor of literature at the California Institute of Technology, who wryly goes on to quote from Paglia's lengthy chapter on the Marquis de Sade: " 'Sodomized as she rapes her mother, the ingénue Eugénie cheerfully cries. . . .' Who could not finish such a sentence?"

Intrinsic to this style is also a pulsating "Nelly-I-*am*-Heathcliff" fervor that some consider more appropriate to *Wuthering Heights* than to scholarship. ("I believe I understand this with every atavistic fiber of my being," she writes while discussing the "darkly archaic" Italian imagination.) It is this passionate quality that lends *Sexual Personae* the cast of an autobiographical, belletristic novel. Coupled with the omnisexuality gurgling through its pages, this fever prompts the reader to wonder not only who Paglia is but *what* she is, and how she evolved her own complex, sharp-edged persona.

From the 'Justify My Love' video.

PEER Like Paglia, "kindred spirit" Madonna grew up among "erotic" Catholic icons.

"THESE ARE THE TARTLETTES—THE WHORES OF BABYlon," she says, indicating the poster from the movie *Scandal* on one wall of her Philadelphia campus office. It features the actresses who portray Christine Keeler and Mandy Rice-Davies, posing buttock-to-buttock in strapless, skintight lace. I mention having seen the movie about the Profumo affair, though not the unrated version.

"Too bad," she says briskly. "It was very erotic." She goes on to announce that she is pro-pornography and pro-prostitution ("artisans and skilled laborers," she calls prostitutes). "I hate it when they drag prostitutes on to the talk shows and have them go on endlessly about how they've been abused by their johns." A pause, exquisitely timed, before the requisite punch line: "In any profession, you can find people who are unhappy."

Amused by her opening lines and equally aware that she is sizing up the audience, I am also struck by her gait: a swagger edged by a slight awkwardness, like that of an adolescent not fully at home in her body.

We move to the back of the fluorescent-lit office, which is divided into four cubicles, all crammed with books. The last, with its posters of Madonna and Maria Callas, is Paglia's. After commenting on the unruffled desk, I learn that she mostly works out of her rented attic apartment in the suburban town of Swarthmore. "A lair of one's own," she calls it (and she subsequently refuses to let me—or anyone else, apparently—visit it).

We continue to talk—Paglia at characteristic lightning speed—as I scrutinize her face and her outfit. Fair game, I think, as she herself has said, "Physical appearance is not trivial." She is small and not uncurvaceous, with a memorable head: high cheekbones, a hint of the Etruscan about the eyes and mouth, and long, pearly teeth. Her clothes are studiously sedate—a pale-gray turtleneck with matching skirt and pumps—as if to offset the stream of verbal coloratura.

Indeed, for the next ten hours of that January day, I will withstand the barrage of her responses, eventually moving to the chiaroscuro atmosphere of Ruth's Chris Steak House, with its patriarchal décor of wood, leather, and elkhorns. (At 2:30, we will have lunch there and, seven hours later, dinner.)

The numerous marathon phone calls have already made me aware of several key aspects of Paglia's personality: the seething Mediterranean appetite for revenge (against those who she feels have, during the past twenty years of "poverty and neglect," rejected her, against those who have not been sufficiently "respectful"); her paradoxical attitude toward freedom and repression; her romantic, and quite Catholic, fascination with suffering and the notion of positive pain; and her constant way of referring to her own personality, almost as if it were a creature apart: "bizarre," "Amazonian," "manic without the depressive," "bossy," "operatic," "nunlike," even "not human."

I inquire about the childhood that produced this little girl with a "pornographic mind," as she herself had put it.

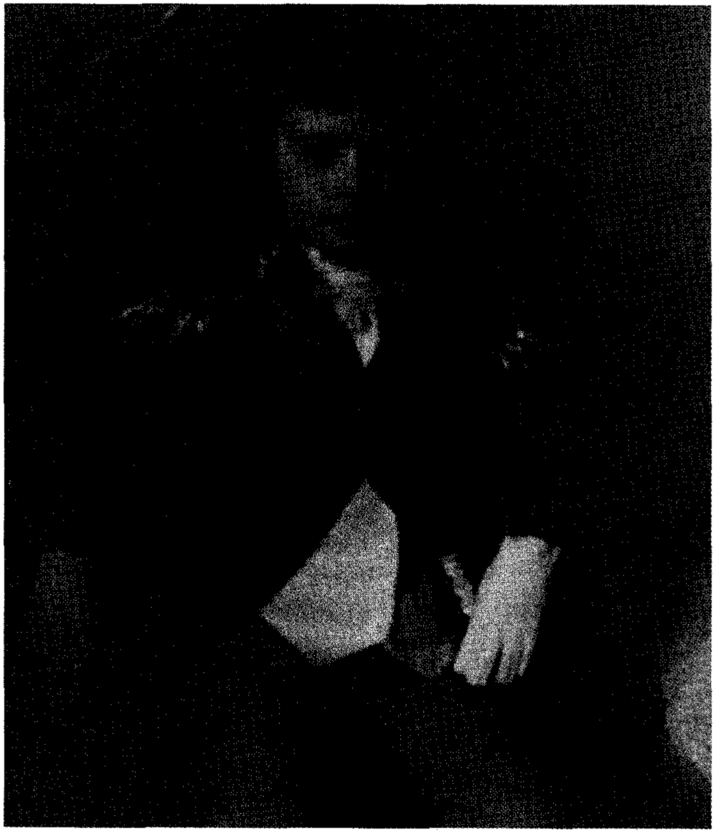
At first glance, her Italian-American background seems surprisingly conventional. Her mother, Lydia, was born in Ceccano, south of Rome, and immigrated to the United States as a child. Her father, Pasquale, who died recently of cancer, was born in the U.S. of Italian parents. He was a professor of Romance languages at the Jesuit LeMoyne College, in Syracuse, New York, and is recalled by others as a commanding, cerebral paterfamilias who trained his daughter to defy convention.

Paglia was born upstate, in Endicott, in 1947, and was an

Photograph by Donal Holway.

only child until the age of fourteen, when her sister, Lenora, now an art conservator, was born. "I got my intellectuality, studiousness, and severity from my father," she tells me. "And I got my energy, optimism, and practicality from my mother. And from both I got the Italian capacity for hard work and the ancient Roman genius for organization."

But nothing in Paglia's life escapes her mythologizing tendencies. Her own childhood, with the "goddesslike figures" of her grandmothers, is no exception. "Part of the confidence of my personality came from the fact that I had the undivided attention of my grandmothers. My mother stayed home for a few years and then went to work. But I didn't have a day-care center—I had my grandmothers, in their homes. And we never talked, never—never, never, never conversation. Everything was, like, *'Mange!,' 'Dorme!,'* or 'Get up!'—like that. Their pace was not this frenetic pace of the modern career woman. It was mythological time." Her own voice momentarily slows down, as if re-creating this dreamlike rhythm. "My picture of them is, like, always standing by the stove, slowly cooking, stirring the saucepot. Always there, always. And I never conversed with them. That's why this idea that language is everything is absurd, okay, because my primary relationships with my grandmothers were beyond language."


Eight-year-old Paglia was Napoleon for Halloween.

From this silent, slow-motion chrysalis, then, evolved this frenetically verbal creature with an omnivorous eye for the physical world and for art. She tells how her father returned from a trip to Paris with a book about the art treasures of the Louvre.

"I'm five at this point, right? So I remember leafing through these pictures—like *The Sabine Women,* where Romulus is standing there totally nude. He has this shield and then the scabbard covering his genitals. And the women are all exposing their breasts. Here I'm like this tiny child, and thinking, What's all this nudity thing? Meanwhile, my parents are telling me, 'Cover up' and 'Don't do this.' There are certain things they don't want to talk about, certain forms of behavior that are forbidden."

A similar message lurked among the "erotic" icons and rituals of the Roman Catholic Church, those "pagan" elements that would eventually make their way into *Sexual Personae* (elements she sees everywhere in the work of her "kindred spirit" Madonna).

Among Paglia's favorites were the polychrome statue of Saint Sebastian dripping with blood and "voluptuously pierced with arrows" and Saint Michael the Archangel, with his sword and shield, "trampling the dragon." "That, to me, is one of the first things I identified with," she says, "the angel and the demonic. I don't identify with humans."

Nor did she identify with the playthings of most little girls in the fifties. She rejected dolls for swords and preferred knights in armor to princesses. Her choice of Halloween costumes was anything but suburban: the toreador from *Carmen* (age six), a Roman soldier (seven), Napoleon (eight), and Hamlet (nine).

AT THE RESTAURANT, I watch Paglia—who admits to being "obsessed with food"—as she scrutinizes the menu. She ultimately decides upon a rib-eye steak, which she orders blood-rare and proceeds to cut with surgical precision as she resumes her story. At puberty, she explains, she seemed to "erupt" with a vengeance into "this rowdy personality," as she calls it, thrashing against the constraints of her gender. She began the quest for the independent-thinking female mentor—Amelia Earhart, for one, whose life she researched with such fanatic zeal that the local newspaper wrote about it. "Camille always had the most interesting obsessions," says Helen Vermeychuk, her best friend. (Paglia also had a collection of 599 photographs of Elizabeth Taylor.) Then, at age sixteen, came Simone de Beauvoir and the stupefying impact of *The Second Sex.* "One of the most learned women who ever lived," says Paglia of Jean-Paul Sartre's companion, "the last major thinker in sex. Her work is at such a high level that you do not need all these other minor [feminist] figures."

At the State University of New York at Binghamton, Paglia continued her intense confrontation with life—in her studies and in her personal life. "She was strongly controversial, unbelievably plucky, even at college," says her childhood friend and college classmate Bruce Benderson, who remembers Paglia looking "Napoleonic" in mannish jackets, hip-huggers, and boots. He also recalls Paglia bashing in the face of a drunken stranger who had pawed her female companion one evening, as he does her withering remarks to "whining, needy" women.

After college, Paglia pursued her graduate studies in English at Yale, a period notable for both the beginning of the dissertation (supervised by Harold Bloom) that would evolve into *Sexual Personae* and the beginning of her disenchantment with the late-sixties women's movement.

"From the moment the feminist movement was born, it descended into dogma," she says in her fiercest voice. "They stifled any kind of debate, any kind of dissent. Okay, it's Yale, it's New Haven in '69, I am a rock fanatic, okay. . . . So I was talking about taste to these female rock musicians, and I said the Rolling Stones were the greatest rock band and that just set them off. They said, 'The Rolling Stones are sexist, and it's bad music because it's sexist.' I said, 'But wait a minute. You can't make judgments about art on the basis of whether it fits into some dogma.' And now they're yelling, screaming, saying that nothing that demeans women can be art.

"You see, right from the start it was impossible for me to be taken into the feminist movement, okay? The only art they will permit is art that gives a positive image of women. I said, 'That's like the Soviet Union; that is the demagogic, propagandistic view of art.' "

Interrupting her—as I am frequently forced to do—I ask what she thinks of Arianna Stassinopoulos Huffington's recent biography of Picasso, which suggested that he was less than a great artist because his degrading attitude toward women was reflected in his painting.

"Absolutely *ridiculous,*" she scoffs. "My attitude is, I don't care whether Picasso put out cigarettes on people's arms. My attitude is that if Picasso took a machine gun and cut down a line of grandmothers, okay, it would not affect my opinion of his art. My theory of the artist, anyway, is that he is hostile and aggressive, so his attitude toward women is actually directly related to the art. Because part of my theory, okay, is that the artist is swerving from women's power and dominance."

She finishes her steak, fastidiously wiping her mouth before she begins to hurl through her years of teaching at Bennington College (1972 to 1980), a period she describes as "a series of psychodramas, all grand opera and El Greco storm clouds. My Amazon-feminist period. But we parted amicably."

There she acquired a reputation for headlong confrontations: with the dean over a college newsletter (which published announcements that she found discriminated against "the sexually nonconforming") and with men whose behavior she felt was demeaning to women. Despite these frequent contretemps, she is recalled fondly by former Bennington colleagues and her students, many of whom consider Paglia an emboldening influence, if a sometimes exhausting friend.

This was the crucible period during which she tested the limits of liberal sixties ideals, exercised her own "talent for chaos," and realized that she would find no female mentor among the intellectual Establishment. She recalls with a mixture of humor and bitterness her profoundly disillusioning meeting with Susan Sontag in 1973: "I was stunned because I thought she was going to be this major intellectual."

IN ONE FAMOUS INCIDENT, PAGLIA SET OUT TO WREAK REVENGE on a male student who had insulted her. "I called up Gail Parker [the young president of Bennington at the time]," she recalls, "and I said, 'I'm going to kick him in the ass.' And she said, 'Yeah, you're right, he should be kicked in the ass.' Now, see, as a Wasp, she thought I was *using a metaphor,* okay." She shrugs. "As an Italian, when I say I'm going to kick someone in the ass, I *mean* kick them in the ass."

So Paglia did exactly that, creating one of the many furors that punctuated her Bennington career, which culminated in another imbroglio, a fistfight at a dance involving several female students—an episode she doesn't much want to elaborate on. "People get obsessed with me," she says obliquely. "They're madly attracted to me or they loathe me." It seems the appropriate moment to ask about her own sexual persona, or personae. I do so, noticing for the first time a slight hesitance amid the braggadocio, which I attribute to the concern of any good Italian-American girl with What Mama Will Think.

Amelia Earhart.

OBSESSION Looking for a female mentor, the teenage Paglia researched Earhart's life with fanatic zeal.

"My experience has been dual," she tells me slowly, dodging the question. "I've gone through various phases of sexual identity during my adult life." Then she comes forth with this worked-out statement: "I consider myself neither gay nor straight, neither male nor female, and neither human nor animal." Later, she will call with still another one-liner: "I'm all lit up, but my plug fits no human sockets."

"I used my militant-Amazon thing as a way to make men take me seriously," she continues, "for men not to relate to me purely sexually." She laughs slightly, referring to her own "voluptuous" body. "It's amazing," she says at once girlishly and cynically, "men's Pavlovian response to an overflowing bosom.

"Unlike other women, I don't *need* to be liked. But I do need to be respected intellectually. So there was a period when I did *not* date men, because of the power politics."

She returns with characteristic intensity to the post-Bennington period, when she also learned that "I have to conceal myself. I have to be in hiding. So since Bennington, that's what I've done." Then Paglia quotes James Joyce: " 'Silence, exile, cunning.' "

Indeed, exile followed—a year at Wesleyan, then back to Yale, where she continued to teach part-time. Having only an unpublished manuscript in hand and no specialty, she found the job market tough, if not impenetrable. "I believed that when you're looking for a candidate for a job, you want the best candidate, the strongest candidate. Right? *No!* That was one of my biggest illusions about life, okay. Colleges and universities do *not* want the strongest. They want a colleague who will fit into the already existing power structure."

(Eventually, in 1984, she responded to an advertisement for a post in the humanities department of what was then the Philadelphia College of the Performing Arts. She arrived for an interview and, according to faculty member Kent Christensen, impressed the department with her "wide range of interests" and her "dazzling" teaching skills. She has taught there since and is expected to receive tenure and become a full professor.)

In the meantime, *Sexual Personae* was rejected by seven New York publishers, an experience that left her scornful of the "trendy, amoral world of New York publishing." Burdened by research and clerical expenses, she went heavily into debt.

"I had assumed [the book] wasn't going to be published in my lifetime," she says convincingly. "When I was out of graduate school, in the seventies, I sought recognition and acclaim. Then, in the eighties, I began to understand who these [judgmental] people were; then I no longer wanted recognition from them. I knew how good my work was—I *knew* it, you see. The example of Emily Dickinson was extremely inspiring to me—she also tried to get published but couldn't. And I look at the example, over the last 200 years, of so many artists: Van Gogh, Melville, Poe. Because I study history, because I study the past, this inspires me. I have this ability to psych myself up.

"So in the last ten years, I assumed it would not be published, and I was preparing my revenge, my posthumous revenge." She sits up quite straight, almost primly, in the late-afternoon light of the restaurant. "I have this great ability to look at myself posthumously.

"I would triumph over all my contemporaries," she says simply, with a small archaic smile. "I said to myself, 'Okay, my ideas are too original for my own time.' That's not why I've written it, to receive awards, but because I have such an interest in history, in ideas. I can also see the future. I mean, my best sentences are written as if this is going to be the only thing left, *just one sentence.* Two thousand years from now, it's all that will be left. Someone will find this one sentence, and in that one

Photograph by Culver Pictures.

sentence you should be able to re-create it all. It's very Italian."

It's very tombstone-oriented, I interject—very much in the vein of what nineteenth-century Swiss critic Jakob Burckhardt called *Italienische Volksgeist* ("spirit of the Italian people").

"It *is*," she concurs. "It's like Dante. He puts all his enemies in hell, and then, as his final revenge, people study him when he's dead. Burckhardt says that Italians are very memorious. They remember things in gratitude, things done for them, and they remember insults."

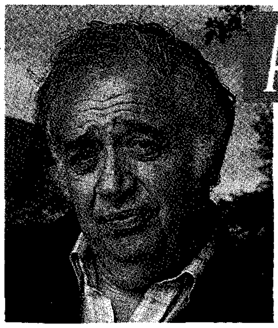
Indeed, she does remember things in gratitude, such as veteran editor Ellen Graham's decision to buy *Sexual Personae* for Yale University Press in 1985. But in those intervening years, Paglia has also sharpened her revenge against the feminist academic Establishment, deriding its members for what she construes as the prism of oppression through which they view literature; for what she sees as their politically correct rigidity of thought; for their way of "blaming men for all female failures"; for their "mawkish, incompetent scholarship"; and for their "ignorance of history."

"Feminism from the start closed itself against free thought," she says. "My idea is that every human question remains open and needs constant discussion, constant introduction of new evidence. But young women today—the *boldest* young women—are being funneled into these feminist-theory courses where they're being forced to read this crap, okay. Tenth-rate crap by mediocre women. Because it's *contemporary*. Because it's politically correct. It's embarrassing, unreadable bullshit to anyone who is a conservatively trained, *rigorously* trained person.

"The thing now is that the world began in 1969—nothing is worth reading before 1969. And that's ridiculous," she continues. "The [literary] canon is simply the group of great books, and the dispute is whether education should remain focused on that. And so you've got the feminists and leftists saying, 'Throw out the great books. The books by Dead White European Males.' These people deny the idea of greatness. They say that greatness is something that's simply a conspiracy by white males to preserve European hegemony."

I ask her about Saul Bellow's famous remark—"Who is the Tolstoy of the Zulus? I'd be glad to read him"—which some consider racist. She answers, "For me, both the Zulus and Tolstoy are essential for basic education. It *is* true, however, that the Western genres of novel and tragedy are supreme constructions, without parallel in world culture. In my book, I try to explain this by saying that all the psychological ambiguities and tensions of Western culture lead to very complex artworks and very complex novels.

"So right now you have people who are saying, 'Well, let's find' "—she mimics a goody-goody intonation—" 'a work by a woman, a work by a black, a work by a Chinese person, a work by a Native American, okay, and that will be education. Because anything else—Plato, Montaigne, and Nietzsche—oh, these are Dead White European Males.' " She reassumes her savage tone. "This is stupid. This is *ridiculous*."


Harold Bloom.

ACADEMIA

"Camille will never be politically correct," says Bloom, "and they will blackball her everywhere."

"SEE, I BELIEVE IN GREATNESS," SHE SAYS IN HER MOST fervent voice, leaning forward. "I *seek* it. I admire it. In my upcoming *Arion* piece, I address the graduate students. I appeal to them to turn away from this crap. I say, 'You become greater by a humility toward great things.' "

By now, it is quite late. We decide to order dinner, and ask once again for menus. I watch almost wondrously as Paglia proceeds to consume another steak—a plump filet mignon this time—accompanied by a scotch-and-soda.

"Women *know* they're women, because they have their period," Paglia says. "They don't have to *prove* they're women. But for a boy to become a man, other men must say that you're a man. So you have to do something to prove your manhood, which often involves cruelty toward women or violence toward women. And that's what women have to wake up to, that women will never be able to protect themselves against rape, for instance, until they wake up to what's going on with male identity, okay. Until they understand the anxiety of male identity."

In this way, she says, feminism has misled, even deluded, women by saying women can "do anything, wear anything, go anywhere." Her contention is that they simply cannot—that women's power to incite men sexually is simply too potent, and that the rituals of courtship (does "no" *always* mean "no"?) are and always will be dangerously loaded with ambiguity.

"It's a state of delusion, this liberal education women are getting. They're receiving a sanitized, censored view of human psychology and sexual relations. I feel feminism is encouraging a kind of arrogant, reckless behavior."

But if women are so complex and exude such "cosmic" power, how does she explain those outrageous, even belittling statements in the book? (Among them: "If civilization had been left in female hands, we would still be living in grass huts.")

"Men are biologically impelled outward," she says, "to flee from woman. To make a world separate from woman. That is the basis of civilization. And it is male compensation, in a way, too, for his lack of innate biological creativity in his body. Even if women don't have children—as I don't—they know they have the *ability* to produce them.

"Women are content with things as they are. Women lack the violent aggression to change, to revolutionize. They don't like causing pain. They are happy when the people around them are happy; otherwise, they are emotionally parched. To be revolutionary, you have to be willing to destroy. And this is the explanation why there are no great female artists. Because every great artist must be willing to kill the father. Women have always followed in the tradition created by others. They've done great with it—Jane Austen, the Brontës, and so on. But very rarely do you have an Emily Brontë doing something new within the novel form.

"To advance civilization means causing the destruction of nature—men chop all the trees down, they get the metals out of the ground, they forge them. Men are impelled from the hearthfire, away from woman—'Get away from her, for Christ's sake. Get away from the suffocating emotionalism of women.'

"Everything here—every single damn thing here, okay, from the silverware to the network that has brought the food to the table—this whole thing is a creation of men. And the feminists are really deluded, with their heads up their ass, if they don't know this." She lapses into her singsongy, nature-is-benevolent Rousseauist voice. "They say, 'Ooh, patriarchal culture, so oppressive' "—

Photograph by James Hamilton.

Paglia (her arm raised) met Susan Sontag (right) in 1973: "I thought she was going to be this major intellectual."

then, sharply, "What the hell do they see as an alternative?

"The feminists are stuck on the idea that we are being victimized, right? In fact, male energy has been used by women for everything. Women are repressing, women are blocking, the nature of their indebtedness to men. I feel very free as a modern woman, but I began to understand, to my horror, that my freedom was purchased at the price of male labor. Men have created the world that allows me to be free and allows me to write this book. I think strong women can admit the strength of men. It's only weak women who deny it."

She continues to rail against the "resentful, whining" strain of mainstream feminism. "I identify with the prewar feminists," she says. "I want to bring back the prewar feminism that stresses self-reliance—not blaming other people for your problems."

She would also restore another element to American feminism—a "pagan" respect for beauty and pleasure, as opposed to "androgyny in action." "We have a very puritanical kind of feminism here that hates and fears beauty and pleasure," she claims. "They consider art the servant of political correctness. But for me, art and beauty are eternal and above politics. Of course, feminists are not interested in art, they have no eye. And that's one of the things that has made feminism collapse, see."

I ask about the current cult of physical fitness—so many "bulging" Venus of Willendorfs beating themselves into Apollonian tautness, to use a Pagliaism. "The body becomes this thing that *does* something," she says at once. "It's tense. Conscious and alert. There's nothing about it that's sensual or approachable. It's more of the new Puritanism. The body is now full of imperatives: 'Got to get down there to that aerobics class. Got to get those thighs looking trim.' This exercise fanaticism is typically American. The Europeans, the French, don't punish themselves like that."

The French, however, are responsible for exporting deconstructionism—which Paglia "loathes"—and her take on the literary theory is symbolized by her "despised trinity": Jacques Lacan, Jacques Derrida, and Michel Foucault. For the next few minutes, she does her amusing language-is-an-infinite-number-of-subjectivities deconstructionist skit. "This idea that *language* is the only thing that exists!" she cries. "This idea that there is no such thing as personality, no such thing as character. Now, this is just insane. I see how powerful personality is! It's ridiculous, the whole thing is insane, one of the stupidest scams ever in the history of academia. And these people who fell for it are ignorant fools, ignorant of dance, ignorant of the visual arts, ignorant of music. It's just folly, madness, and this is why college teaching in the Ivy League has gotten more and more full of b.s."

By now it is very late. Preternatural quiet has descended on the restaurant, and even the looming, vaguely lascivious elk is beginning to look glassy-eyed. I finally suggest to the still-loquacious Paglia that we stop. I mention that I will, of course, speak with members of the Establishment, many of whom she has just lacerated—including her nemesis Helen Vendler, the eminent scholar whose caustic review in *The New York Review of Books* last May still prompts Paglia to fulminate. "The Leona Helmsley of Harvard," snipes Paglia. "Irrational and ruthless.

"I do hope they don't say anything nice about me," she says with a mischievous smile. "I'm certainly doing my best to shaft them as much as I can."

HAVING SURVIVED PAGLIA'S BLITZKRIEG, INCLUDING her own assessment of her significance (i.e., successor to Simone de Beauvoir and the great British scholar Jane Harrison), I found it interesting to hear how others view her. In the end, the spectrum of reactions—a churning sea of nearly merging opposites—eerily reflects Paglia's view of sexuality.

Some damn the book as "dangerous," others find it "brilliant," and still others respond with irony to the idiosyncratic voice and its despairing humor. "From the quotations I've read, [*Sexual Personae*] sounds like Myra Breckinridge on a roll," Gore Vidal told me. "I have no higher praise." A top editor at a New York publishing house, currently reading the polemical woman-as-cosmic-power chapters, told me half jokingly, "It's made me afraid of my wife."

Among other things, Paglia's detractors fault her grandiose, even "dotty" and "unsubstantiated," statements ("Mother Nature turns us all to eunuchs"). They refuse to take seriously a book that finds in male urination a symbolic "arc of transcendence." Says Leon Wieseltier, literary editor of *The New Repub-*

lic, "Her reduction of all things to sex is as ugly and as coarse as the erasure of sex that it sets out to criticize."

Most women in academia believe *Sexual Personae* out-Blooms Harold Bloom and is thus to be avoided. They see the book as weird, anachronistic, and irrelevant, somewhat like eye of newt. Harvard's Helen Vendler—who has characterized the book as "so many mutually repellent atoms, incapable of forming a molecular structure"—refused to comment.

Many feminists seem astonished that a book they have dismissed as "trivial" should be widely discussed beyond the ivory towers. "The strangeness of the book is such that I would not have expected it to be a subject of debate," remarks Sandra Gilbert, a professor of English at the University of California at Davis. "It has the quality [of the work] of an idiot savant."

Some feminists, however, say Paglia's findings are rooted in outmoded scholarship (Sir James Frazer, Freud, Darwin) and are totally ignorant of current feminist theories. "This is old, old stuff," said Riane Eisler, author of *The Chalice and the Blade.* "It's really fascinating how the system manages to inculcate women with a dominator ideology and then reinforces that ideology with various permutations of the same theme: that men are superior, that men are more creative than women."

What these critics find most dangerous are Paglia's conclusions about women and creativity—in particular, her view that genius is invincible. ("I am convinced that, even without restrictions, there still would have been no female Pascal, Milton, or Kant," she writes.) This theory is understandably abhorrent to feminists and, indeed, disturbing to any creative woman. "Women have only had access to secular education for a little over 100 years," says Eisler. "That is *nothing.* Nothing."

Hurricane Camille.

ARTISTS **If Picasso machine-gunned a line of grandmothers, "it would not affect my opinion of his art."**

Other feminist thinkers point out that Paglia is railing against a monolithic feminism—an imaginary beast banished by current enlightened thinking. "It's such a completely shallow understanding of what feminism is," says the novelist Mary Gordon, who adds, "It certainly isn't the feminism I identify with."

Paglia's admirers in the literary and academic Establishment praise her for her verve, her incandescent self-reliance, and her daring—a surge of hemoglobin into the listless bloodstream of current literary criticism, which many see as rendered anemic by depressive, labyrinthine deconstructionist jargon. "She is a superb reader of literature," says Richard Poirier, a Rutgers English professor and the chairman of the Library of America. "She has a talent for tending to language—though her temperament drives her on occasion to excess." Robert Hughes finds the opening chapters of *Sexual Personae* "extraordinarily suggestive and very courageous. No one can say Paglia hasn't done her research." Others cite Paglia's formidable ability to articulate the impact of the visual, her unforgettable way of explicating things as disparate as Botticelli's *Primavera* and a cat (that "least Christian inhabitant of the average home").

Amid this cacophony, everyone agrees on one thing—that the book has a "Bloomian" quality. In the words of one scholar, "Camille is the perfect daughter to her iconoclastic mentor."

AND WHAT OF THE VENERABLE BLOOM, HE OF THE BIBLICAL cadence, with its hint of lamentation? "Camille is in the grand old mode of great academic critics and professors," he says. "She is in her way a great formalist. She's very fierce. She's also fiercely loyal, as I am to her." Then, elegiacally: "Camille has a dark nature, and there is a lot of sorrow in it. I think she's more Freudian than she knows. I think for her, Eros and the death drive are dangerously allied."

I begin to ask about the politically correct feminism that Paglia associates with the Ivy League.

"The Ivy League? Why the Ivy League?" he asks, interrupting me, with an expression both weary and furious. "It is a many-headed hydra; its tentacles are everywhere. It's much hotter out in the boondocks than it is now in the Ivy League, where everybody's sick to death of it. It's very hot in Peoria." He sighs. "How can you have dialogue with these people? My dear, they are totalitarians, they are sanctimonious, they are self-righteous. They are, in fact, truly illiterate people. They are *careerists.*

"I stick by what I said on the dust jacket," he says. "It's a remarkable book. It doesn't mean that I agree with everything in it. But that's not the point. It is provocative, it is stimulating, it is brilliant, it is original, and it compels one to rethink the entire question of the literary representation of human sexuality.

"Camille, in terms of the achievement of *Sexual Personae,*" he continues, "belongs at a place like Yale or Harvard or Princeton or Chicago or Berkeley. But they will not have her. One of the many, many signs of the incredible decadence of our academic institutions is that someone as brilliant, as learned, as talented, and as ferociously burning an intellect as Camille Paglia is much less likely to win conferment at one of our major universities than any of these humdrum bureaucrats of resentment who are appointed by others in the network because they are politically correct. Camille will never be politically correct, and they will blackball her everywhere. Eventually, she will have the strength on the basis of her writings to win. But she's going to have a hard time making her way."

I left Bloom's apartment that January afternoon, my head reeling with the Pandora's box of epithets—angel, demon, idiot, oracle—that had been applied to Paglia in the space of several weeks. I suddenly recalled one moment of our epic interview in the sepulchral light of the steak house. I had asked Paglia if she was ever lonely. "Lonely?" she had replied, looking almost shocked. "Like when I'm *alone*?" Yes, I had said. She was never lonely, she went on to insist, alluding to her great "self-love." Then came the one-liner: "There's Tristan and Iseult, Romeo and Juliet, me and me."

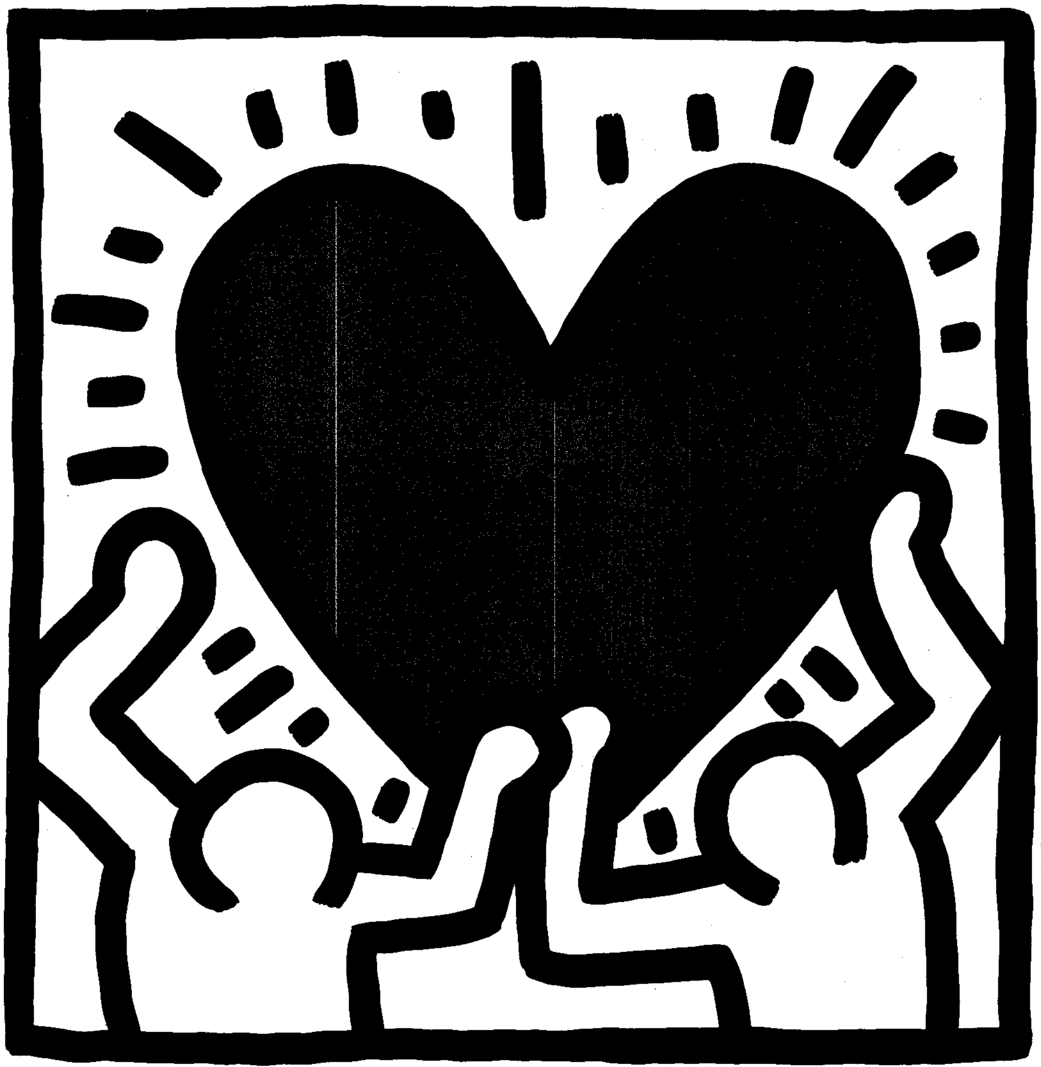
I asked her whether she identified with the only two women writers to whom she had devoted whole chapters: the solitary Emilys—Brontë and Dickinson—both gender-conflicted, living cloistral existences as they spun hallucinatory literature. "Amherst's Madame de Sade," she calls Dickinson in that last controversial chapter. Did she think of herself, then, as a suburban Madame de Sade? In response, Paglia merely smiled.

Or—having told me that she identified with the "monastic tradition"—did she think of herself as a nun? "A lecherous nun," she told me. "In my *mind.*"

Or is she, as Kenneth Atchity has suggested, an "intellectual Joan of Arc, willing to be burned at the stake"?

"An intellectual Joan of Arc, willing to burn *others* at the stake," came her swift rebuke. Then, with a look of chilling resoluteness: "No victim am I." ■

Photograph by Harry Benson.



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RAGING JOE PESCI

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THE MONSTER-MOBSTER OF GOODFELLAS *MUSCLES HIS WAY TOWARD AN OSCAR*

DON'T CROSS JOE PESCI. HE REMEMBERS the slightest slight and the tiniest favor, and he returns both—to the hilt. "I *am* vindictive," he admits. But as he devours a mess of brown rice and steamed vegetables, Pesci seems completely harmless. He's attacking the food with chopsticks—not quite the right utensils for stabbing someone *over* and *over* and *over* again. The guy who played Tommy DeVito in *GoodFellas*—a gangster whose appetite for violence is so extreme, he can enjoy Mama's home cooking while a brutally beaten victim bleeds all over the trunk of his car—is on a macrobiotic diet. Pesci is trying to lighten up for his next role—as a comical self-taught lawyer in *My Cousin Vinny.*

Pesci, Joe will tell you, means "fish"—many different kinds of fish. "The way you can tell a *really* good Italian restaurant," he says in the pliant voice that can quickly become menacing, "is when the menu says '*Pesci*' with an *i,* because that means not just plural but more than one species."

Recently, Pesci's created several killer species of the gangster genus: the manic, money-laundering accountant in *Lethal Weapon 2,* the bungling burglar in *Home Alone,* and the terrifying mobster in *GoodFellas.* In a cast that includes Ray Liotta as Henry Hill, Robert De Niro as Jimmy Conway, and Paul Sorvino as Paulie Cicero, Pesci stands out as the most lethal wiseguy. The bloodcurdling performance has earned him an Oscar nomination for Best Supporting Actor.

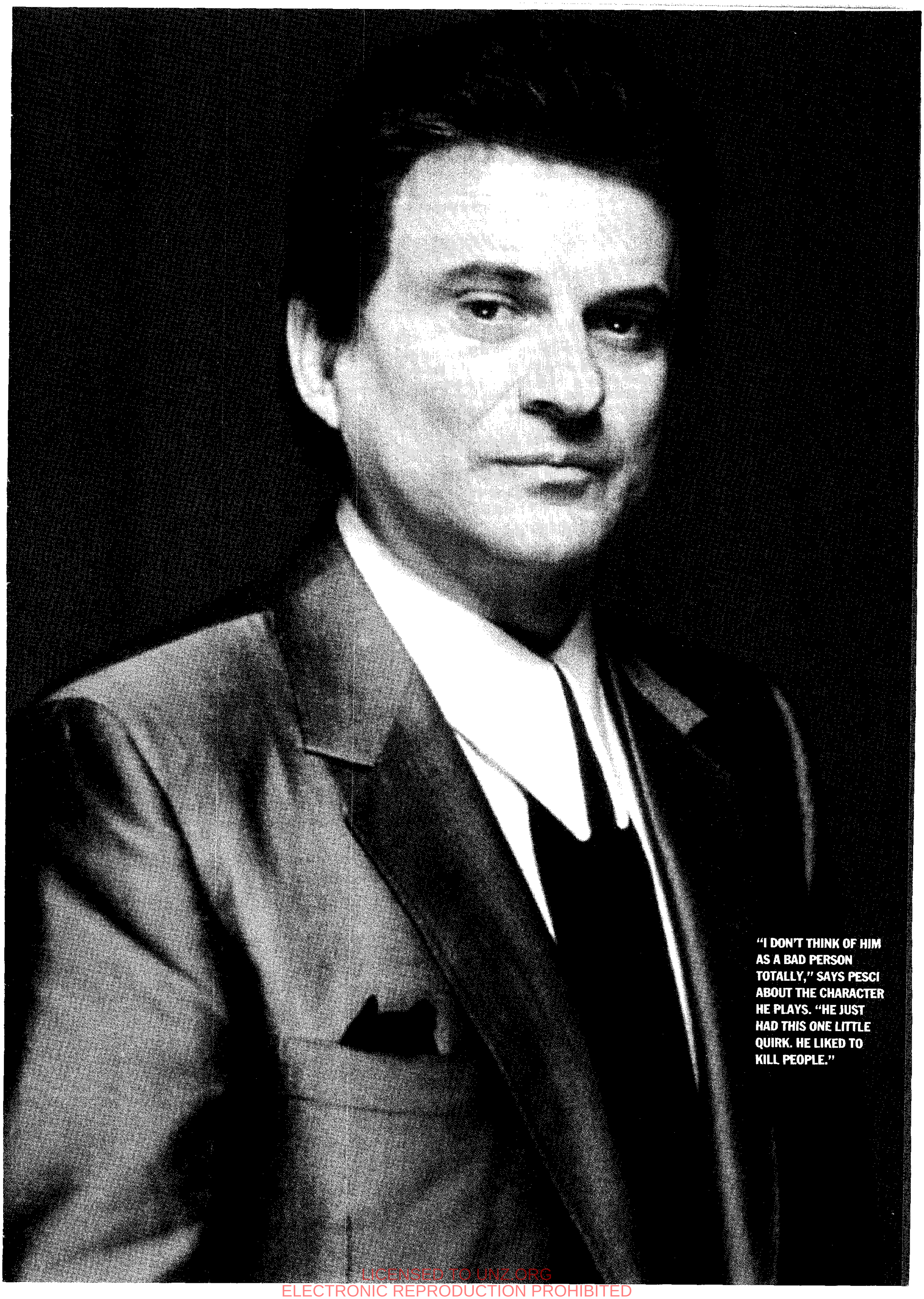
But don't call Pesci's characters bad guys. "I don't think any of the guys I play are really sleazy," he says. "They all basically change, except for Tommy, and he dies. He was just a victim of his own environment. I don't think of him as a bad person totally. He was a little on the edge; I mean, no doubt about it. But he loved his mother. He didn't, like, mug old ladies on the subway and beat them up and take their money. If he killed somebody, it was somebody who thought they were a tough guy or who was in the wrong. He was playing by that law, and that's it. I tried to make him charming in a way, interesting, fascinating, funny. He was very passionate about whatever he did. He just had this one little quirk. . . . He liked to kill people."

Says director Martin Scorsese, "I knew there was no other person who could play that part than Joe because I knew Joe would bring the humanity—and most of all the sense of humor—that would emphasize the horror of a man like that. He had the ability to make that character accessible rather than just a cliché, a stereotype."

It's the second time Pesci's been up for an Oscar in a Scorsese film. Audiences got their first taste of Pesci's talent in *Raging Bull.* He played Joey, Jake La Motta's slightly more evolved brother, whose lightning-quick shifts from street-smartness to violence made him the perfect foil for De Niro's pugnacious Neanderthal. Pesci also won awards from the New York film critics and the National Board of Review. The British Academy Awards named him Most Promising Newcomer to Films. But instead of becoming famous, Pesci almost disappeared.

Now, eleven years later, 48-year-old Pesci's back with a vengeance. He recently finished filming *The Super,* with Vincent Gardenia and Rubén Blades. He's just started shooting *My Cousin Vinny,* with Fred Gwynne and Ralph Macchio, in Atlanta. He won the Los Angeles film critics' award and the National Board of Review award for *GoodFellas.* And *Home Alone* is a box-office bonanza. "When I read the script, I told them it was going to

Dirck Halstead



"I DON'T THINK OF HIM AS A BAD PERSON TOTALLY," SAYS PESCI ABOUT THE CHARACTER HE PLAYS. "HE JUST HAD THIS ONE LITTLE QUIRK. HE LIKED TO KILL PEOPLE."

be a huge, huge monster hit," says Pesci. "And I asked for points. They didn't give them to me. Now they are talking about making a sequel, and if they want me, it's gonna cost them a lot of money." Pesci's finally bankable, but it didn't exactly happen overnight.

ONE LOOK AT PESCI AND IT'S OBVIOUS he's not cut out for Hollywood. He's like the heavies of another era: John Garfield, James Cagney, Edward G. Robinson. He doesn't have a pretty face; he's got a complicated one. And he doesn't mince words; he gives it to you straight. Pesci plays by his own rules, and they're as codified as any wiseguy's.

There's a short list of people he won't ever work with and those he'd do anything for because they gave him work when he was down and out. He's not crazy about critics, awards, or talk-show appearances. Recently he was asked to be on *Late Night With David Letterman.* "I have one prerequisite," he says. "If I do somebody's show, they have to have seen the picture and know who I am and know my work. They said David Letterman didn't have time to see *GoodFellas.* So I said, 'Well, I don't have time to be on your show.'

"I had a lot of trouble getting work for a long time," he says. "People were afraid of me because I was the kind of person who told them to go f--- themselves. And they don't want anyone to offer any resistance. After *Raging Bull,* they wanted me to play neighborhood-type Italian stupes. And I didn't want to play that. And people just come at you from all angles, just ripping at you and clawing at you to get a piece of your success. I made a few pictures. But they were so few and far between that I always used the money and burnt it up and was always broke and borrowing money. I played golf every day to keep my sanity. I couldn't get an agent. I couldn't get a job. My methods of working were nowhere to everyone. Whatever I did as an actor, nobody seemed to appreciate. And then all of a sudden, everybody appreciated it. It's very strange to me."

THERE'S A SHORT LIST OF PEOPLE JOE PESCI WON'T WORK WITH, BUT THERE'S ALSO A LIST HE'D DO ANYTHING FOR.

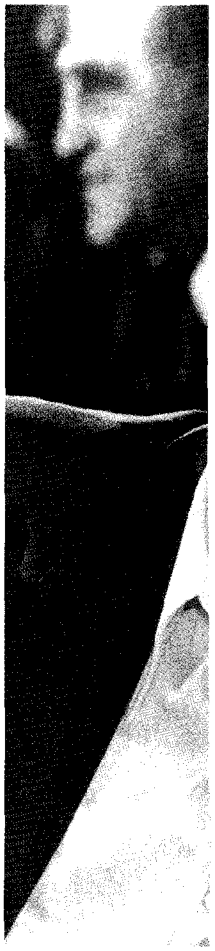
Pesci lives on the Jersey shore with his third wife, Marti, a 24-year-old actress and model whom he met at an Easter brunch three years ago. Pesci won't talk about his former wives, but he has a 24-year-old daughter, Tiffany, from his first marriage. At the moment, Marti is studying zoology, and as soon as he's finished shooting *My Cousin Vinny,* Pesci plans to indulge in his passion for golf. "I've ruined my handicap with all this work," he says. "I'm in trouble. I won't even be able to swing a club now." But don't look for him on the street or golf course. "I hide out pretty good. I got a million looks and a million faces. I own ten pairs of glasses. I change my hair color constantly. I comb it straight back or part it on this side or that or cut it short. I have all different types of clothes I wear. They can't nail me because I look totally different all the time."

BORN IN NEWARK, PESCI WAS THE youngest of three children. He started doing perfect impersonations at the age of five. "My parents used to say, 'He's so cute. Do Jimmy Durante. Do Eddie Cantor. Show them how Uncle Bill comes in and eats. . . .' So you memorize things, and you become the family f---in' puppy dog, doing tricks."

Angelo Pesci worked three jobs—as a forklift driver for General Motors, nights for Anheuser-Busch, and as a bartender—to pay for acting, tap dancing, singing, and guitar lessons for his son. "When I was four, I started studying at Lady Marie Mosier's School of Everything," says Pesci. "My father was very, very proud of me, and the whole family was behind it."

At the age of five, little Joe hit the boards, acting in Eddie Dowling plays in New York City. "My father used to drive me back and forth. I would be in these musicals playing this little crippled newspaper boy. I'll never forget, there was a song that Frank Sinatra had done called 'Newsboy Blues.' I would sing this song and try to sell papers. I also played a little hobo kind of kid. I'm sitting on a park bench late at night, and this cop comes over and tells me my puppy doesn't have a collar. And then he picks up the dog and says this dog has a broken leg and he's useless to the world and I have to shoot him. And I get up crying and begging him not to shoot the dog, and I'm crippled, too. So the audience just wants to kill the cop."

At ten, Pesci became a regular on a TV variety show called *Startime Kids.* "Connie Francis was on it. I would do impersonations and sing. I would do a bit about Frank Fontaine's character. You know, 'How are ya, kid.' I did Jackie Gleason. I did a routine where I was Dean Martin and Jerry Lewis, singing together. I did Nat King Cole and Johnnie Ray and Eddie Cantor. Jimmy Durante was still one of my biggies." John Garfield was his idol. "He was very real. Naturally, my favorite film of the time was *Body and Soul.* Where he says, 'Everybody dies, tough guy.' "

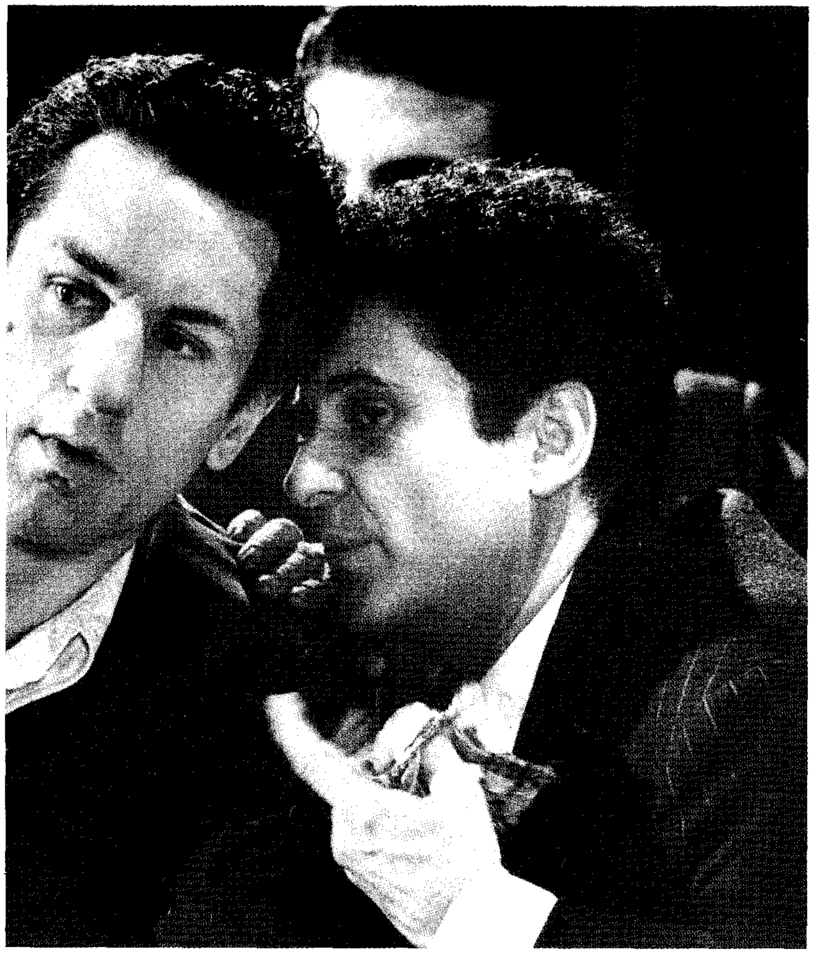


Pesci never finished high school. In his early twenties, he tried to make it as a lounge lizard, singing in nightclubs and even cutting a few records. "I had an album called *Little Joe Sure Can Sing.* I sang under the name of Joe Ritchie." He played guitar in a road band for Joey Dee and the Starliters and was an extra in Joey Dee's movie, *Hey, Let's Twist!* Pesci and a partner, Frank Vincent, who played a mafioso in *Raging Bull* and Billy Batts in *GoodFellas* (the guy in the trunk at the beginning of the film whom Pesci almost pummels to death before he stabs him), teamed up in a nightclub act and worked clubs at the Jersey shore.

"We played music together in the VIP lounge in Seaside Heights and became very successful in the late sixties and early seventies," says Vincent. "We did very original stuff. We were sort of like a cross between Abbott and Costello and the Smothers Brothers but not that physical. Very sarcastic. We used to do some killer stuff." "He would abuse the audience and I would abuse *him,*" says Pesci.

The two even made it into a Broadway show called *The New Vaudevillians,* which closed after one week. "We traveled a lot," says Frank. "And we always got adopted by the local wiseguys. I did see elements in Joe's characterization of Tommy in people that I could probably name."

"The experience in the nightclub was very helpful in handling live audiences," says Pesci. "You find out how to *get* people. How to *go* at them. There's this enjoyment of making people laugh and entertaining them with interesting stories. I've always been good at telling a story. And I think that's what a good director does, too—tell a story good. And so does an ac-



TOUGH GUYS: AS DE NIRO'S BROTHER IN *RAGING BULL* (LEFT), A CROOK IN *LETHAL WEAPON 2,* AND A BURGLAR IN *HOME ALONE.*

tor. Acting is how well you can relate to someone to make them understand exactly what took place, as if they were there. But I developed this thing where I hate live audiences. You never get to sing what *you* want to sing. You have to sing what *they* want to hear. And you have to do the jokes and the skits *they* want to hear. After a while you get tired of working them, because you find out that they are working you."

The experience was also good background for some of Pesci's later roles. "Part of Joe's act was insulting people in the audience," says Ralph DeVito, a boyhood friend. "One time he was performing in a pretty rough neighborhood, and he picked on a very obnoxious woman who happened to be the wife of a real wiseguy. Things got really tense until a few phone calls were made. But the wiseguys used to like Joe. He was cuddly."

In 1975, DeVito, now a filmmaker, called Pesci up and asked him to audition for a part in *The Death Collector.* "It was a kind of *Mean Streets* in New Jersey," says Pesci. "I played one of the tough, crazy guys." The film became a cult classic in New Jersey and L.A., and Pesci moved to Hollywood. But he couldn't get any acting jobs. He couldn't even get an agent. He audited acting classes taught by Michael Gazzo (Frank Pentangeli in *The Godfather, Part II*). Over the years, he did a number of odd jobs—he was a barber, a postal clerk, a produce manager in a grocery store, and he drove a pickup truck. He was a delivery boy, a letter carrier. Eventually he moved back to the East Coast. By now, Pesci had pretty much given up on acting.

Luckily *The Death Collector* had an afterlife. De Niro and Scorsese, who was looking for an actor to play Joey in *Raging Bull,* saw the film and tracked Pesci down at Amici's, a restaurant in the Bronx where he was working as a manager. When Pesci got a phone message from De Niro, he thought it was a joke. But he returned the call. "I remember we went to a restaurant to talk to him," says producer Irwin Winkler. "He knew a lot of guys like the ones in *GoodFellas.* But he was probably not running with the mob. One of Joe's great strengths is that he is one of the really great improvisational actors, in the style of De Niro. Joe can take an idea and bring a lot of himself to it. He has an ability to suddenly become very violent out of nowhere."

DE NIRO AND PESCI WERE A VOLATILE combination in *Raging Bull.* They goaded each other affectionately into extraordinary performances. In the scene where Jake accuses Joey of screwing his wife, Vickie (Cathy Moriarty), De Niro got Pesci to react by saying, off-camera, "Did you f--- your mother?" Pesci's response was visceral. "I'm not gonna answer that. It's a sick question and you're a sick f---."

"I remember one of the most thrilling things to me after *Raging Bull* was when De Niro did an interview in *American Film* magazine, and I read it," says Pesci. "And they said to him, 'You've worked with some of the greatest actors in the world. Is there anyone you think is good?' And he said, 'I don't want to sound like Mr. Nice Guy, but I think everybody I've worked with is good. However, I think Joe Pesci is *really* good.' I immediately started crying, it was so touching for me. Oh, man, for someone like him to say I was good, to single me out. I called him and I said, 'I just wanted to thank you for what you said about me. It's nice of you to try and help me like that.' And he said, 'Don't misunderstand. I wouldn't say anything I didn't think was true.' "

Pesci's next part was the lead in a small movie based on a script he had developed about a Jewish bowling-alley owner and Sinatra wannabee, called *Dear Mr. Wonderful* (which features his only sex scene). He worked with De Niro again in Sergio Leone's *Once Upon a Time in America.* He was Rodney Dangerfield's gambling buddy Nicky in 1983's *Easy Money.* He got a few minutes onscreen as a certified nut who claims to travel to the planet Uranus in *I'm Dancing As Fast As I Can,* with Jill Clayburgh. He even had his own short-lived TV show, *Half-Nelson,* in which he

Photographs: left, Everett Collection; top right, Photofest; bottom right, Don Smetzer.

played a private investigator. But for most of the early eighties, Pesci was unemployed.

A few things came his way. Frank Dileo, then Michael Jackson's manager, asked him to play the evil Mr. Big in the music video *Moonwalker*. It was Pesci's idea to turn his character in the song "Smooth Criminal" into a megalomaniacal drug lord who looks like a satanic version of Phil Collins. (Dileo appeared in *GoodFellas* as Tuddy Cicero, the mobster who blows Tommy away.) Dennis Hopper cast him as a Mafia chief in *Backtrack*, with Hopper, Jodie Foster, John Turturro, and Dean Stockwell. (The film is tied up in litigation.) "Joe is the real thing," says Hopper. "First of all, he brings an authority to his roles. He's known a lot of people in the mob. He's always got that tough exterior, which has humor behind it but to a lot of people is sort of scary. He's got to have that edge all the time. Boy, when you play golf with him, if he hits a bad shot, it's unbelievable the way he flips out. One time we were playing golf, and there was this big brick building—a prison for the criminally insane. And Joe said, 'Just imagine, man, we're out here playing and they're in there.' "

In *Lethal Weapon 2* (1989), Pesci turned a bit part into a star turn. Leo Getz is a lovable sleaze who talks like a toy machine gun. Playing off Mel Gibson and Danny Glover, he's the live wire in a soporific plot. Says director Richard Donner, "Joey said, 'I won't read for the part, but if I'm gonna do it, here's how I'd do it.' He'd memorized every scene, and Mel ran with him. He'd gone to Disneyland and noticed how the guides talked: 'You know where the bathroom is? Okay. Okay. Okay. Take a left. Okay. Here's what you do. Okay.' I was on the floor laughing. Joey's like a racquetball without a racquet. Joey scares the daylights out of you as a human being and amuses the daylights out of you as a character. He's very funny, but he can turn on you so you don't know whether he's playing it straight or putting you on, a little like the way he was in *GoodFellas*. It can be very intimidating."

PESCI SAYS MARTIN SCORSESE GAVE HIM THE BEST ACTING ADVICE. HE SAID: "DON'T ACT, JUST BEHAVE."

Pesci won't talk about *Betsy's Wedding* (1990), in which he played a chubby, obnoxious real-estate developer with shady connections. Designed as a comeback vehicle for Molly Ringwald, the movie was a flop.

Scorsese first called Pesci about playing Tommy in 1985. "He told me that Irwin Winkler bought the rights to Nick Pileggi's *Wiseguy* for him," says Pesci, "and that he was gonna make it into a documentary-style movie. He asked me if I had read it, and I said, 'Yeah.' And he said, 'You're gonna play Tommy DeSimone [called Tommy DeVito in the movie],' and I said, 'Sure, that sounds good to me. It's a great role.' " Five years later, the movie finally made it to the screen.

PESCI APPROACHES HIS ROLES FROM the inside out. "I work on the character, not on the lines," he says. "I just keep reading the script and I get the picture of the character, and then I try to fit the picture that I get. If I can't see myself doing something, then I can't play it. I study the type of person I'm playing. And I'll make Joe Pesci become that kind of guy. And along the way, maybe I'll pick up a style that someone has that I like. Once I know the character, I can just jump in his skin and go to work. I don't care what they tell me to do; I should be able to do it. It doesn't matter, the story, what he's doing. I go through it for real.

"I talked to a lot of detectives that showed me pictures," he says, "and they knew Tommy and people he allegedly killed. Plus growing up in small neighborhoods, I've always seen people from that so-called element. Anyway, you see a lot of people, and you take these Damon Runyon characters and put them all together and I came up with Tommy, you know?"

Pesci's Tommy is a violently funny portrait of evil. He's got a murderous, manic streak that turns him into a human form of Russian roulette; it's impossible to predict when he's bluffing and when he's moving in for the kill. In one unforgettable scene, he's sitting with his cronies telling a joke. "You're a funny guy," laughs Hill. "What do you mean, the way I talk?" asks Tommy, licking his lips like he's hungry for prey. "Funny what? Funny how? I'm here to f---ing amuse you? What do you mean, I'm a clown?" Pesci maintains the tension until it's almost unbearable, and then explodes. "I almost had him," laughs Tommy. Pesci plays chicken with the laws of lawlessness; Tommy's capacity for sudden violence is like the untrammeled mobster id.

"The only difference between Joe Pesci and Tommy is that Tommy was taller," says the real Henry Hill, phoning from an undisclosed location. "It was scary. Joe *was* Tommy, right to the way he sounded. It was like he had studied tapes of Tommy. It made the hair on my arms stand up."

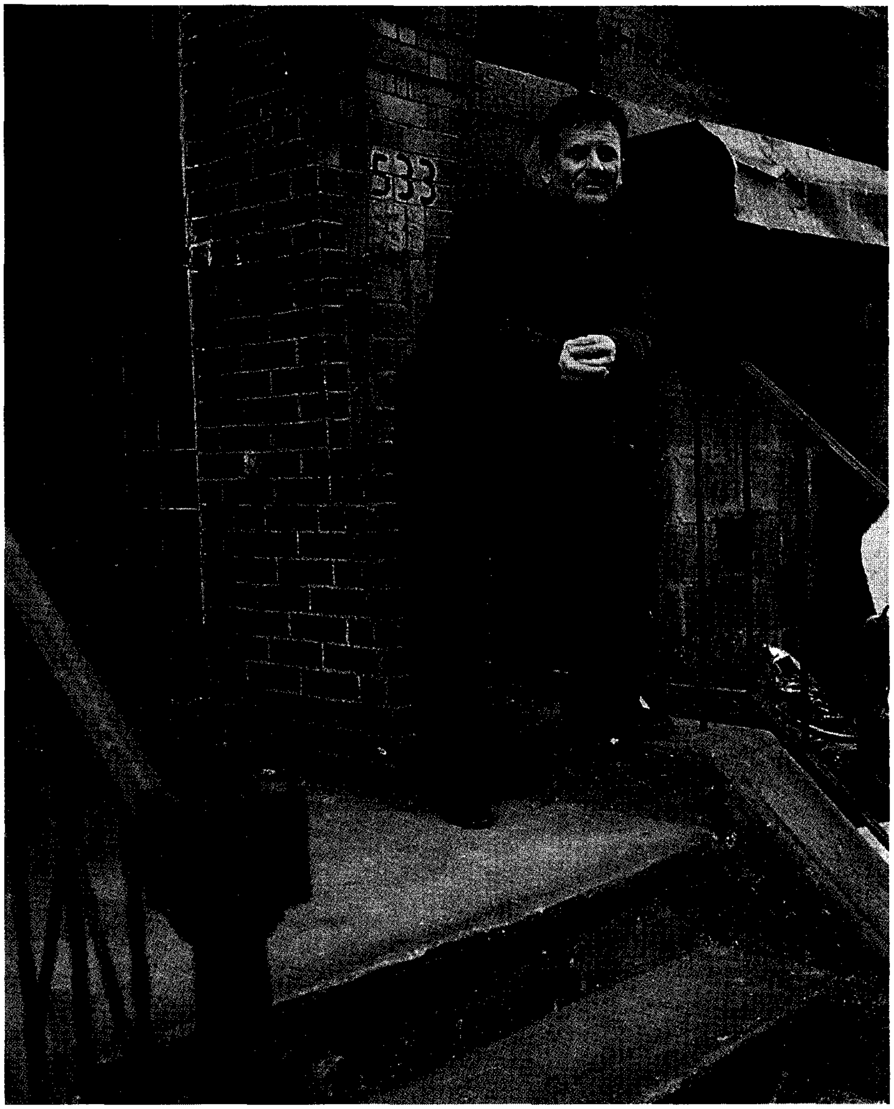
Pesci used full blanks in his gun, so that when he fired it, he could feel the report. "I try to go all the way," he says. "I identify with the roles I play. Tommy could not back down in any situation. If he wanted to uphold a certain place in that society, he had to let everyone s--- when his name was mentioned or when he walked in the room. No one would ever stick him for money. No one would ever try to f--- him because of the way he was, which is the way you have to be in *that* business. What people really understand is fear. What they respect is fear, quicker than kindness. Marty gave me the best acting lesson that anyone ever gave me. He said, 'I don't want to see you act; don't act for me, *just behave.*' "

Pesci wove real-life stories into his dialogue. The actors improvised several key scenes. "Marty, as great as he is, allows things to happen without getting in the way," says Pesci. "People want to know what makes him such a great director. Because he leaves actors *alone*. He knew how to guide me; he gave me the setup; he gave me the space; and I came up with the stories. When I had an idea that he thought was great, he made the spot for it. And working with De Niro is fantastic. He's very giving. You never have to worry about getting a false beat from him. He just worries about the scene. If he has to shut up during the scene and let you go, he does that. There's a thing especially with Scorsese and De Niro. Right after the scene, you all look at each other and Marty will go, 'What do you think, does it feel right to you?' And if one of us said, 'Well, I don't know,' we explore it."

"I love working with Joe because of the surprises and the humor," says Scorsese. "He and De Niro have an affinity. We all feel comfortable with each other, and it comes from a certain truth that Joe has."

Pesci bounced from the set of *GoodFellas* to the set of *Home Alone*, in which he plays Harry, a bumbling house burglar who comes up against the ultimate opponent: a deceptively cute kid who turns his home into a mega–booby trap. Says director Christopher Columbus, "Joe is one of the greatest character actors of our generation—and he's beginning to make the transformation to leading man. It was Joe's idea to make Harry kind of Dickensian. He wore fingerless gloves. He wanted his hair real short, and he developed a little waddle when he walked. He was able to make his lines sound real by adding the word *f---* between every two words, and then subtracting it."

Explains Pesci, "When somebody shoots you in the balls with a BB gun, or when you get the top of your head burnt off with a blowtorch, it's natural to curse. What I would do is make sure I got the



IN *THE SUPER,* PESCI FINALLY GETS TO BE THE STAR, PLAYING A RACIST LANDLORD.

proper reactions. I would throw in nonsense words for curses to make the dialogue feel more natural. I tried to make him a cartoon character . . . futcha, futcha, futcha." Pesci erupts into original expletives. "For all my characters, I find a walk, a way of talking, a way of standing, all kinds of things. Clothes. I do my hair all different ways."

IT'S PESCI'S LAST WEEK OF SHOOTING *The Super*. He saunters up to the snack table on the set at the Empire soundstage in Long Island City. He's wearing navy-blue silk pajamas with a paisley print that looks like little white sperm. "We call them his sperm pajamas," says a bodyguard, Dennis, who says he's packing a piece. (Several scenes were shot in rough neighborhoods, and the studio felt the star needed protection.) "Those bananas are frozen . . . " he warns Pesci. "They're frozen and they're good?" asks Pesci. He chews with his mouth wide open, and his face slowly shrivels with disgust. "I don't think I like it," he says, as if his expression left any room for doubt.

"Joe is very down-to-earth," says Dennis appreciatively. "Some of these actors forget where they come from."

Pesci gets to be top banana in *The Super.* This time, his name goes above the title. This time, he's the star. He plays a bigoted slumlord who is sentenced to live in one of his own buildings and ultimately learns that his tenants are members of the human race.

"I think Louie is a comical guy. The way he walks, the way he talks. I make him comical, and the biggest thing about somebody being funny is showing vulnerability. There's an innocence in all my characters. Even in *Lethal Weapon,* Leo Getz was not a sleazeball. Everybody loved him. He was an innocent, and they all have that. There's an innocence in Louie, and there is certainly an innocence in Tommy, whether people can see it or not, I'm sorry."

Pesci continues to defend his current character. "Louie says some things that made the white people on the set cringe. There's one scene where one of the black tenants says to me, 'We're freezing, we want heat, we got the law on our side,' and I say, 'F--- the law—you want heat, move back to f---in' Africa.' And they cringed and said, 'We have to change that.' And I say, 'No, why would you want to change that? That's the way he is.' You know right or wrong. That's what I like about Louie. He's not full of s---. When he's wrong, he's wrong, but when he's right, he's right. He's like the Archie Bunker of the nineties. But if you take that away from him, you won't appreciate the other side when it comes. He becomes right in the end, you know."

Says Blades, who plays a Hispanic tenant, "The secret of being effective in a role is that you have some knowledge of the experience, whether you were a witness to something like it or have emotionally gone through some of the changes of the character. But it takes a degree of guts to display that capacity on the screen. To me, acting is reacting. And Joe can react because he *knows.*"

"Joe Pesci is really an actor's actor. He's been around," says director Rod Daniel. "And he knows that as long as a character is telling the truth as he knows it, he cannot err."

At one point, Pesci got a pretty spontaneous reaction from Blades by biting him in order to get him to hand over some money. "I wanted to get him to really yell," says Pesci. But he's not always such a tough guy. Much of the film was shot in a tenement on East 11th Street. Blades and Pesci asked the children who lived there to write letters to Santa. Then they bought them Christmas presents. "We bought dolls and toys. It was fun to play Santa Claus and to read these letters; I mean, they didn't ask for Cadillacs and white brothers and sisters or anything. Or guns or drugs."

"This is a tough role," says producer Charles Gordon, "because you have to have someone who can be a bit of a racist and demeaning and still be able to make that turn at the end and take the audience with you. There are very few actors who could pull it off and you could forgive them. Joe pulls off quite a performance. He has terrific instincts about physical gags. He came up with a dance that we call the Louie. It's kind of a rap dance. It's just hysterical."

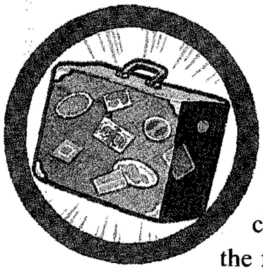
"I'll take Man-f---in-hattan, and all the broads there, too. And running water, and restaurants . . . " sings Pesci. They're shooting a scene that takes place in a hellhole apartment. His father, Big Louie, played by Vincent (*Moonstruck*) Gardenia, has just announced that he's gotten him out on bail and that they are going home to his posh Park Avenue address. Pesci throws some cold water on his face, drags his Louis Vuitton luggage across the filthy floor, and stuffs his sleeping bag into it. He's so happy, he practically does the Louie.

"If the movie comes out bad," he jokes off-camera, "I'm going to blame the director. But if it looks great, I'm going to take *all* the credit." It's about time. ■

Photograph by Eric Liebowitz.

TRAVELING SINGLE

More Great Places to Go Solo

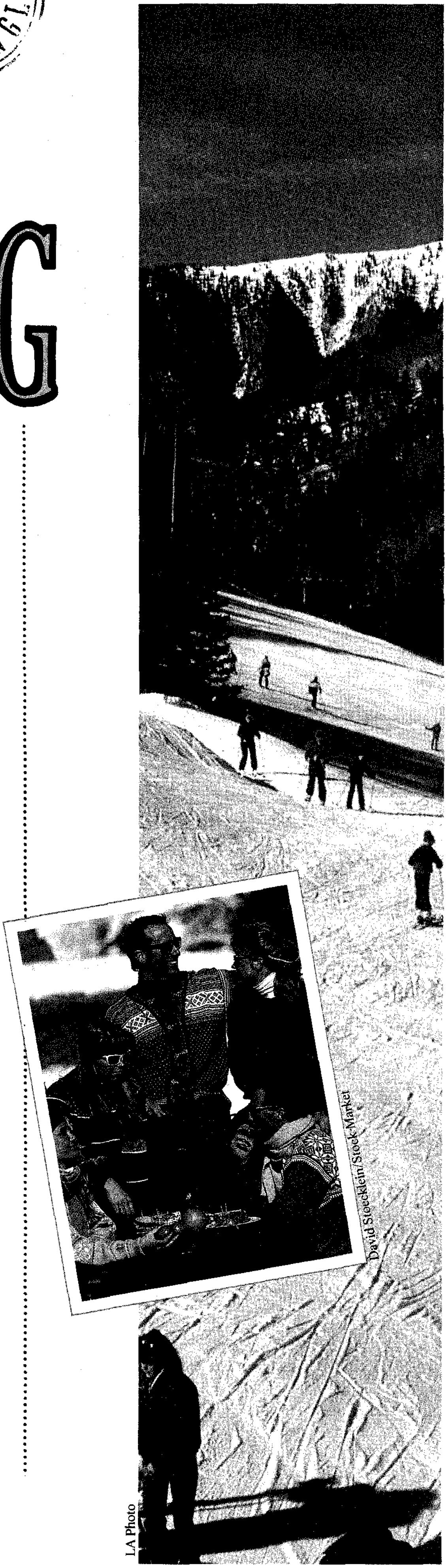


VACATIONS ARE ONE OF LIFE'S DELIGHTS. But not for solo travelers. Even those who find refreshment in solitude when they're ambling along a foreign street or cycling down a country road turn melancholy at dinnertime. That's when they feel the full weight of the word *alone.*

And that's why more and more soloists are choosing soft-adventure trips—rafting, sea-kayaking, canoeing, biking, horseback riding. "Travelers feel a resounding need to share the day's exploits with someone," says Raymond Lemire of VCC Four Seasons Cycling, whose jaunts feature family-style dinners at a comfortable inn. Dave Wiggins, of American Wilderness Experience in Boulder, Colorado, knows what traveling singles are looking for—and it's rarely a mate. "Most of our clients are single professionals," he says. "Even the older ones aren't happy just watching the waves roll in. They want adventure, as long as there's a decent level of amenities; they want to be with like-minded people, in outdoor activities that challenge them."

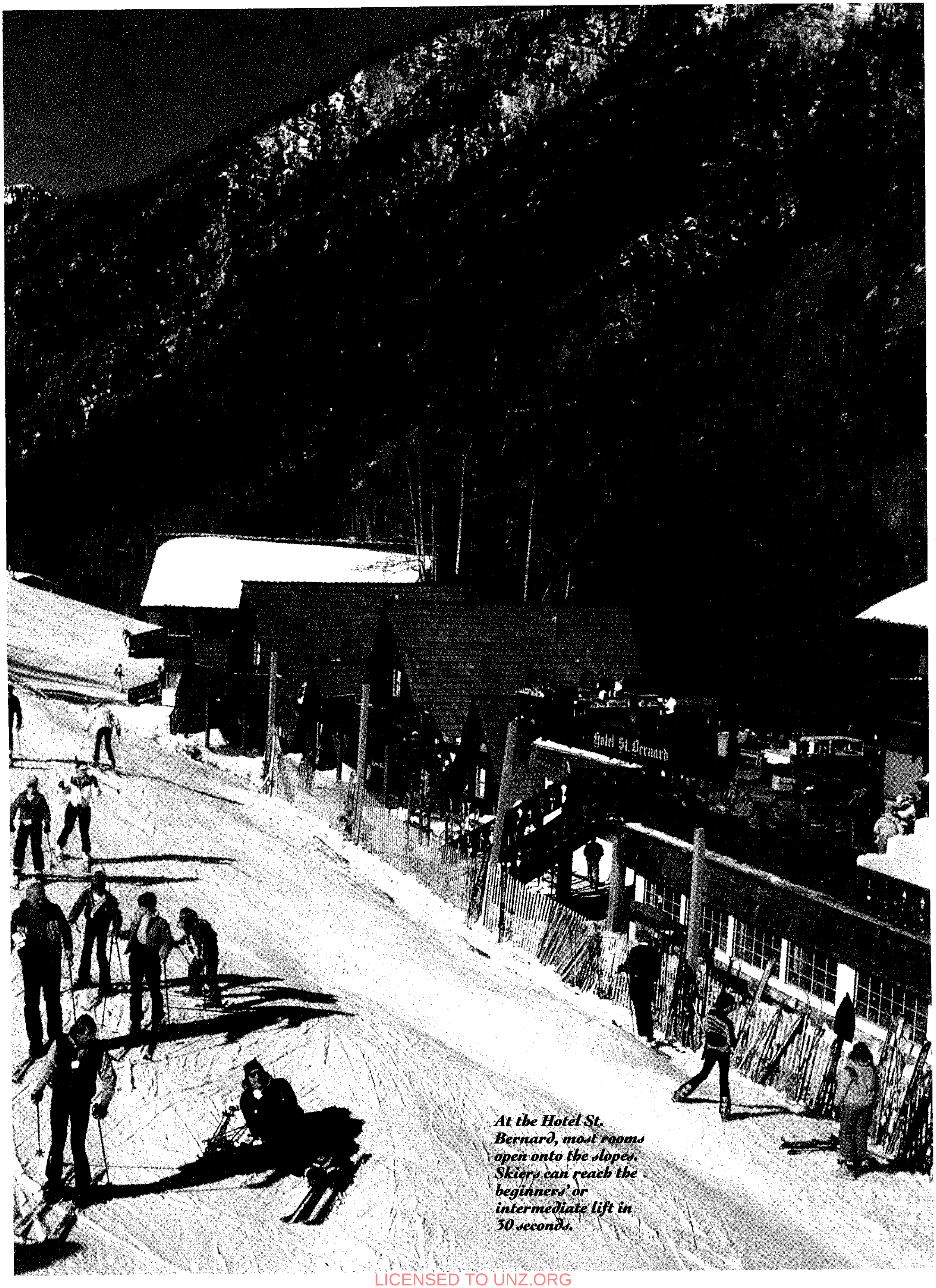
Herewith, ten trips—all of them likely to provide engaging companions—ranging in rigor from touring by glamour train to biking the easy roads of Virginia to meditating at a Zen retreat to fly-fishing on the Big Hole River in Montana.

By Jennifer Cecil



David Stoecklein/Stock Market

LA Photo


Hotel St. Bernard

At the Hotel St. Bernard, most rooms open onto the slopes. Skiers can reach the beginners' or intermediate lift in 30 seconds.

UNAFFECTED

Small Hope Bay Lodge, an appealing, unpretentious dive resort, attracts a friendly, cosmopolitan crowd, of varying ages, from all over the United States.

A LAZY-SKIERS LODGE IN TAOS

DINNER HOUR AT **Hotel St. Bernard,** 9,207 feet up in New Mexico's Sangre de Cristo Mountains. In the bar–dining room, a country-music trio rendered "New Mexico Rain," locals sporting silver concha belts danced the two-step, and guests scraped the last crumb of tarte Tatin from their plates.

The room had been pulsating for an hour. There *was* a brief moment of quiet as the St. Bernard's ebullient owner, Jean Mayer, recited the menu—sautéed quail, rare roast beef with horseradish cream, baked potato, and vegetable mélange. Noon and evening, Mayer circles the low-beamed dining room, whetting appetites in his Gallic-accented English; at breakfast he's behind the buffet table, extolling the virtues of the pecan rolls and the scrambled eggs with hot green-chili sauce.

Diving visibility is tops in Small Hope Bay.

Age has turned the dining room's golden-pine walls a russet brown; leaded-glass panels and the copper chimney hood suspended above the stone fireplace add luster. This comfortable, unprepossessing 30-year-old inn serves natives and out-of-staters alike. While beer-drinking Southwesterners pack the bar, guests soak their sore muscles in the hot tub beside the lodge; at seven, they show up in the dining room—contented New Yorkers, Californians, Georgians, Floridians, and Texans who book their reservations for the next year before they check out.

The Taos Ski Valley, set in the Kit Carson National Forest, is renowned for its demanding trails—36 graded expert, 20 intermediate, 16 beginner. Even hot-dog skiers take lessons daily. On Sunday, hotel guests are assigned, according to ability, to the teacher they'll ski with from nine to noon all week.

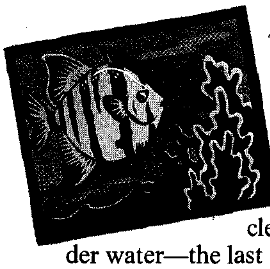
I'm a lazy skier, so it was a bonanza to find that most rooms at the St. Bernard open onto the slopes. I could clip on my skis (rented at the support village a few slippery yards away) right outside my door and reach the beginners' slope or the four-chair intermediate lift in 30 seconds. The Taos Valley skiing technique—centering your weight on the arch of your foot and edging progressively as you make a turn—was demanding. The patient but relentless instructors cajoled occasionally but mostly shouted, "Face downhill and edge that ski!"

My digs—a long room with a firm, quilt-covered bed, small dresser, two daybeds, brown shag rug, and clean tile bath (no phone, no TV)—were pleasant enough. Anyway, you're seldom in your room. When I visited, the 60 guests—full house—were either on the slopes or eating, grouped around tables for four to eight. A doctor from Albuquerque, a sweater manufacturer and his wife, and an insurance broker were among my friendly table companions. People sit wherever they like; if the matches take, they stay with their tablemates throughout their visit.

Dinner on Thursday night was moderately calm. Tunes wafted from the electric guitar and piano. But after Chef Claude produced his lobster-tail, filet-mignon, chocolate-soufflé spectacular on Friday, our last night, the lodge really swung. One taste of the informal, beautifully managed ski valley was enough to make me want to commit to a week at the St. Bernard every winter for life.

Hotel St. Bernard, Taos Ski Valley, New Mexico 87525 (505-776-2251). A seven-night ski package is $1,200, single occupancy. Three meals a day, lift tickets, and ski instruction are included. Add 8.5 percent tax and $70 per person for service. No credit cards. The hotel is closed from April 7 through Thanksgiving.

SCUBA IN THE BAHAMAS



THE DIVE MASTER seemed willing to wait all afternoon in the bottle-green shallows until I learned to clear my mask under water—the last of the four basic skills taught in the resort course at **Small Hope Bay Lodge.** I intended to be on the flat wooden dive boat when it headed out to the reef next day.

Small Hope Bay, on Andros Island, in the Bahamas, is just the place to triumph over a case of diver's block. The dive operation, though highly professional, is friendly and low-key. Dick Birch and his family have run the isolated resort with an eye to stress-reducing basics for 30 years.

Good fellowship is integral to the Small Hope Bay experience. New arrivals learn the ropes from other guests or from the extended Birch family. Dives and other daily doings are chalked on greenboards in the dining room; you get details from your tablemates during the breakfasts and buffet lunches. At dinner, when shorts and T-shirts replace bathing suits and cover-ups, you take your place at a six- or eight-seat table. On my visit last April, there was tender conch curry or thinly sliced roast beef one night, lobster tails or lightly sauced spareribs the next.

"This," said my tablemate the psychiatrist, with a sweeping gesture that included the outdoor bar and tables, the palms at water's edge, and the dive shack on pilings out over the bay, "is the champagne of diving." "How so?" I asked. Four experienced divers scrambled to tell me. "The visibility is tops." "The dive sites just ten to fifteen minutes away are tremendously varied." "The resort keeps its section of the reef pristine." "The dive masters take really good care of you."

Obviously, this twenty-room colony set beside a sandy bay lined with feathery pines was just the place for my immersion. But I got a sudden cold, so I couldn't be with my friend Anne as she passed her fifteen-feet-under test in the presence of a stingray and a nosy barracuda.

A cosmopolitan crowd of 25- to 60-year-olds reclined nightly around the boat-shaped bar on benches piled with huge pillows. Canadians, Californians, Vermonters, and Texans—not all of them divers—were among the 40 guests. Like

ILLUSTRATIONS BY ROSS MACDONALD

Mary, a former stewardess from Seattle, who came alone and enjoyed herself immensely, I discovered plenty of non-diving diversions. Balloon-tired bikes encourage explorations of Andros's one road. Guests pedaled to Fresh Creek, the somnolent island capital 30 minutes away, to shop for straw baskets and colorful Androsian batiks. Birders took to the marshes. Others combed the backlands with Dr. Bob, an octogenarian versed in native plants: "Doan' touch that leaf unless you be wantin' five children."

Books—more than I have ever seen at a Caribbean resort—filled the shelves in the Ping-Pong room. Clutching an E. M. Forster, I headed barefoot down the sandy path to a wooden lounger outside my cabin. Inside the coral-rock-stuccoed room, cooling trade winds billowed the cheerful batik curtains. Other cabins are fashioned of reddish Andros pine; all have louvered-glass windows facing the cove.

Nothing jars at Small Hope Bay. The furnishings are Spartan but clean. Outside, rope hammocks sway between the sea-grape trees. The rates, which include the resort course, are eminently fair—just what you'd expect from this pleasantly unaffected resort.

Small Hope Bay Lodge, P.O. Box N1131, Nassau, Bahamas (reservations, 800-223-6961). In high season (December 16 through April 13), a room is $130 per night, single occupancy, with shared bath; $175 with private bath. Off-season rates are lower. Three meals a day, liquor, beverages, transfers to and from the airport, and sports are included. Off-season only, a three-night, all-inclusive dive package costs $500, a six-night dive package $1,000, single occupancy; add $45 per night for room with private bath. The lodge is closed from September 2 through November 8. A.E., M.C., V.

EARTH-WATCHING IN MEXICO

LOGAN WAGNER stalked into the lobby of the Hotel El Presidente in Oaxaca to find eleven volunteers—Team I of the **Earthwatch** project called "The Mexican Art of Building." Our fortyish expedition leader, straw hat jammed on his sandy hair, shook hands firmly all around, counted heads, and announced, "Okay, we're off." Our bags stowed aboard three waiting vans, we hit the road for Tlaxiaco, where, 7,000 feet up in the isolated Mixteca Alta, we would measure and document the area's plazas, churchyards, ball courts, and markets. Teams II and III would arrive later to participate in this ongoing survey of early-sixteenth-century open spaces led by Logan, a research scholar and architect, and Hal Box, professor and dean of the School of Architecture at the University of Texas at Austin.

The 1990 Earthwatch catalogue listed 111 scientific projects. I was among 3,000 volunteers who paid a (partially tax-deductible) share of the research expenses for Earthwatch programs last year.

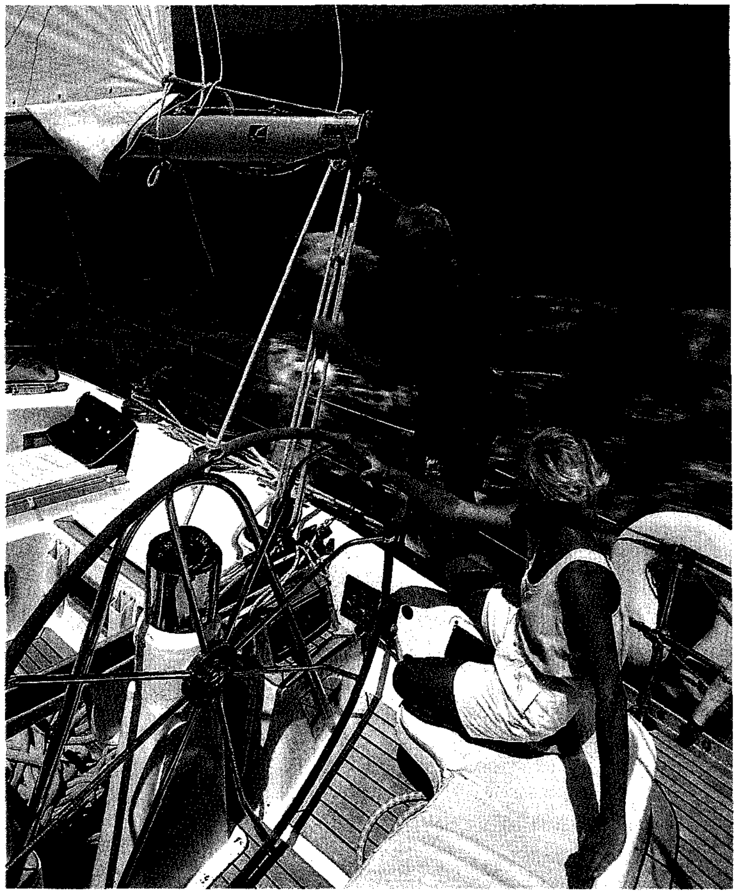
"You'd better be satisfied with the hotel," said Logan as his Cherokee negotiated hairpin turns. "It's the only one within a hundred miles." When we climbed out of the van three and a half hours later, the arcaded Hotel del Portales looked as good as the Ritz, and the rooms in the new motel section were neat and decently furnished.

The seventh session of "The Mexican Art of Building" began at about 9:30 A.M. on the roof of the Palacio Municipal, across from Tlaxiaco's graceful yellow church, the most important building in this otherwise undistinguished white-walled and red-roofed coffee-growing center. But first, Team I breakfasted on fluffy flapjacks with real maple syrup. The restaurant manager had spent five years at a Greenwich, Connecticut, country club.

Down-to-earth and exceedingly articulate, Logan inspired his mostly neophyte

At Dai Bosatsu Zendo, you can eat with the monks, take yoga classes, and just let go.

Photograph by Ted Hardin.



Ocean Voyages takes singles on its yachts all over the world.

helpers with his consuming interest in sixteenth-century Mexican architecture and turned them, in fairly short order, into effective researchers. He outlined his thesis—that the *atrios* (walled churchyards) built by Spanish friars around 1523 represented a new and significant architectural form. In covering sacred Indian sites with *atrios,* the friars preempted the pagan Indians' places of worship and created immense outdoor spaces in which to proselytize far more Indians than would have been possible in a church.

The Mixteca Alta is rich in sixteenth-century Dominican religious buildings—generally symmetrical, Spanish-style structures with bell towers and tiled roofs. Our task was to measure a church complex and the contiguous secular structures and plazas in one day. By the next evening, rendered in ink, the town plan, church, city hall, and other important sites would be ready to submit to the archives at the University of Texas.

Kay and I were issued the bright-red "wheelie," a two-wheel gauge, to take the measure of an austere cement plaza, much to the restrained amusement of the Mixteca people, who silently observed our progress.

Team I was singularly purposeful. No one slacked off; no one was felled by *microbios.* To ward off that problem, Logan had brought along a professional nurse, soon dubbed Santa Anna del Pepto for the pink pills she passed out before meals. We also enjoyed a constant stream of Logan's colleagues, who, when they weren't sopping warm corn tortillas into green tomatilla salsa with us, or giving informal after-dinner talks, were put to work.

Earthwatch attracts committed grown-ups (more than 70 percent of all Earthwatch volunteers enroll solo), if our group was at all typical. Volunteers—who ranged in age from 35 to 65—included an architect, an archaeologist, three teachers, a couple of Mayan-culture buffs, a mother and daughter. There were more women than men. My teammates' idea of diversion was to learn. Not that bonhomie was lacking. The dinners, accompanied by Dos Equis, tequila, and Mexican Calafia wine, were far from somber. But on most nights, everybody went to bed early.

During my four-day stay in July, I got a look at the non-touristy Mexico I'd always wanted to be part of. More important, I learned a lot. We had surveyed three towns cached in the piney northwest corner of mountainous Oaxaca state, and the plan was to finish at least eight.

On Thursday, Logan told us that at San Miguel Achiutla, an excellent example of the synthesis between pre-Columbian and early Spanish religious architecture had been found. Miraculously, modern civilization had not encroached on the site. Our leader's joy was contagious. That's what Earthwatch is all about.

Rates: Earthwatch, 680 Mount Auburn Street (Box 403N), Watertown, Massachusetts 02272 (617-926-8200). Each team member's share of the cost of the two-week "Mexican Art of Building" project was $1,540 for two weeks. Per-person costs for Earthwatch projects vary from $800 to $2,500 for ten days to three weeks. A.E., M.C., V.

A ZEN RETREAT

FROM THE TERRACE OF a sprawling old Catskill vacation house, a shaven-headed monk could be seen on the grassy slope playing a recorder while a canoeist paddled silently across Beecher Lake. The rat-a-tat-tat of a woodpecker punctuated the chirping of birds on that August afternoon at the guest house of **Dai Bosatsu Zendo.**

I know zip about Zen, yet I was ready for exposure to Eastern religion. But on my own terms. The zealous acolytes I'd encountered a few months before in a "Transform Stress" workshop at the Kripalu Center in the Berkshires were off-putting.

At Dai Bosatsu, guests can choose between quarters in the Japanese-style Zendo or the property's original, shingled guest house beside the Catskills' highest lake. Sleep at the guest house—as I did—and you can meditate and take yoga classes ($6 extra) at the monastery, but be fed and cosseted as if you were at an inn. Elect a futon room for one or two at the Zendo and you will eat (silently) with the community and participate in whichever ceremonies interest you. I was lucky to have Kathy, a New York real-estate broker, as one of my three housemates. This was her sixth visit; if it hadn't been for her, I wouldn't have discovered the Japanese soak tub off the Zendo library, the impressive vegetable garden, or the Sangha, a community meadow dotted about with benign little Buddhas and polished-granite gravestones.

I occupied an upstairs bedroom with wainscoting and flowered spreads. Ewa, a Polish student at the Zendo, cooked us omelets for breakfast; tabbouleh, garden-fresh salads, fresh apple cake for lunch; and, for dinner, savory vegetable casseroles accompanied by cheese and marvelous whole-grain breads. During the day, we lounged on the dock, rowed or paddled around the lake, hiked, or just let go.

On Monday night, the guest-house gang was invited to a party celebrating the completion of the rigorous, 100-day Kessei (training session), held twice yearly. Along with an attractive multinational cast—25 students, four very American monks, and Eido Tai Shimano Roshi, the Japanese abbot—we sat cross-legged at low wooden tables to have our vegetarian feast.

The trainees seemed rather quiet, considering they had just ended a week-long silent retreat. But a festive mood took hold as wine and beer were consumed with the celebratory meal. A party was hardly what I had expected when I booked three days at the Zendo, but the gaiety continued at the guest house well after I had climbed the stairs to bed.

Next morning, there was chanting and

Photograph by Dave G. Houser.

RESTORATIVE

My cycling weekend was perhaps the folksiest and most refreshing I've experienced in three years of traveling to research my articles on going solo.

zazen (meditation) at the Zendo as usual, beginning at 5:30 A.M. I heard the gong's somber call at five but opted for the 12:30–to–1 P.M. and 6:30–to–7:15 P.M. sessions, which were shorter and easier on the knees. Meditating, I found, was eminently soothing, even if I couldn't get beyond a count of four without a distracting thought.

The Dai Bosatsu Zendo, like the Zen Studies Society at 223 East 67th Street, with which it is affiliated, belongs to the liberal, outward-looking Rinzai school of Zen. Certainly the American monks were worldly. Yoga under the vice-abbot's militant leadership was vigorous, but as we stretched our hamstrings we were also treated to a description of his trip by felucca down the Nile. The office manager, a former opera director, was warm and open. The religious practice is exacting, but the atmosphere is relaxed and occasionally amusing. Which for me made Zen, as practiced here, appealing. My only tip for other neophytes has to do with cold slate floors: Bring warm socks—you must leave your shoes at the door.

Dai Bosatsu Zendo, HCR 1, Box 171, Livingston Manor, New York 12758 (914-439-4566). In the guest house, room and board costs $65 a day, $390 a week, single occupancy; in the Zendo, room and board costs $50 a day for guests. No credit cards.

YACHTING IN THE GRENADINES

OUR graceful Swan 48 rode the bucketing seas like a champion. With Captain Michael Ericson at the wheel, the *Scherzo* pitched and tossed through inky troughs from Bequia to Mayero in the Grenadines. The two other passengers may not have found the rough three-and-a-half-hour crossing as thrilling as I did, but there was agreement about our anchorage. Tranquil, sand-rimmed Saltwhistle Bay was paradisiacal.

Singles wishing to ship aboard a chartered 40- to 60-foot sailing yacht are generally out of luck, since most brokers book by the ship, not by the passenger. However, **Ocean Voyages,** a charter operation, accepts singles on its yachts all over the world. I signed on incognito for a trip this past April; however, when it fell through because of an office snafu, I wound up (as a paying passenger, naturally) with two other travel writers on a four-day press voyage. Not only had my cover been blown, but *Scherzo* ordinarily did not accept solo voyagers. From this double whammy I never fully recovered, but still . . . nothing could tarnish the scenery or diminish the joy of exploring untainted reefs and out-of-the-way islands. Singles should, by all means, take advantage of the unusual opportunity Ocean Voyages offers, but they should probably double-check all arrangements.

On Monday, Bequia's capital, Port Elizabeth, throbbed with the last spasms of Carnival. Blaring speakers amplified a local combo to the farthest reaches of Admiralty Bay, on which we celebrated the first night of our cruise with Blanc de Blanc from Martinique.

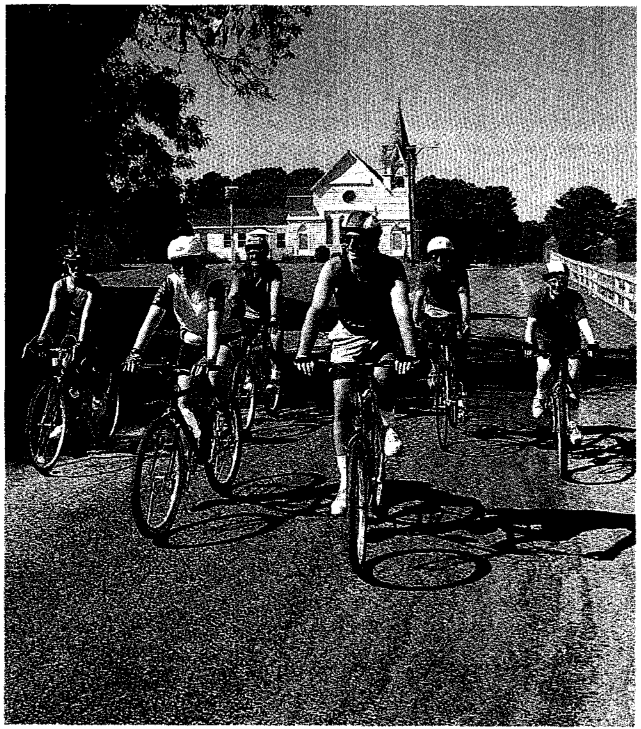
Though the Swan 48, a racing sloop, is fairly narrow, the *Scherzo* quartered five handily. My two companions had a cabin with private head in the stern; I slept aft and shared a bath with the first mate and the captain, who bunked in the main salon. At 8:30 A.M., everyone was on deck sipping coffee and banana batidas (a frothy blender drink), after which we climbed into the dinghy to visit Port Elizabeth's jumble of clapboard shops.

Back on the *Scherzo,* we motored out of Bequia's yacht-clogged harbor, looking forward to a lazy reach south to Mayero; partway there, the wind filled our main, and we plunged into white-capped seas. Once we'd secured the anchor safely at Saltwhistle Bay, we set out to explore Mayero, reaching the island's engaging hamlet—an assortment of varicolored houses with multi-island views and no electricity—after a twenty-minute climb. After our trek we swam off to the *Scherzo* for wine and quiche lorraine before setting sail for Tobago Cays, a half-hour away.

By Wednesday night, we'd been cruising for three days, and the atmosphere was upbeat and pally. Lime daiquiris were revivifying after a snorkel among reefs rich with squirrel fish, spotted trunkfish, and, among the undulating soft corals, prehistoric-looking skates. Below decks, in the glowing teak salon, dinner began with mahi-mahi "Gravlax"—a tour de force—and ended on a high note with fresh mango torte.

I could get boringly lyrical about the joy of discovering the secret Grenadines by small boat. And I felt secure. The captain had been six years at the helm of *Scherzo.* If you reserve through Ocean Voyages, you'll probably be placed aboard a 40- to 50-footer built for chartering, with an equally experienced captain. Chances are you'll share a cabin. But don't let that deter you.

The stormy weather was said to be atypical for June. On Thursday, wind tore through the rigging, and when the howling ceased, rain splashed the yacht, now securely anchored off Union island. I would have liked to explore Petit Martinique, but we couldn't risk that: We needed a safe harbor, since we had to fly out next day. Yet even Union, a well-known yacht anchorage, yielded a couple of surprises. A 45-minute walk to Ashton village unearthed a fine old wooden church, and in Clifton there was a true Caribbean find: the Lambi Bar and Restaurant, walled floor-to-ceiling with a zillion pink-lined lambi (conch) shells.

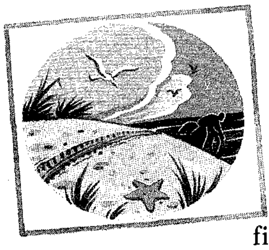


Breezing along a popular—flat—route in Virginia.

Photograph by Ted Hardin.

Ocean Voyages, 1709 Bridgeway, Sausalito, California 94965 (415-332-4681), finds berths on a worldwide assortment of yachts for people traveling alone. An eight-day cruise costs $995 per person; a ten-day cruise is $1,275. All meals are included; bar and tipping are extra. The ships leave from St. Vincent or Grenada.

EASY CYCLING BY THE CHESAPEAKE BAY



JIM AND KEN, our tour leaders, worked the room like a couple of vaudevillians. With rapid-fire one-liners, they shattered the barriers between the thirteen strangers sipping cassis-and-white-wine Kir in the parlor of the Ravenswood Inn the night before our cycling tour of coastal Virginia. Effortlessly, it seemed, acquaintanceships were struck up even before we gathered at the buffet table to pick up the meat-laden tacos prepared by our hostess, Sally Preston. Most participants had chosen the two-day weekend along Virginia's Chesapeake shore because of the flat terrain. Sure, the two fit young women from Maryland were experts, but the gents from Texas had just graduated from Exercycles.

Our leaders sketched out Saturday's ride, and the nine cyclists sleeping at Ravenswood stumbled up to bed. The overflow, including a family from Spruce Pine, North Carolina, two physiotherapists from Maryland, and a Baltimore doctor, headed up the road to Riverfront House.

Normally, singles share a twin-bedded room or pay a $50 surcharge per room per night, but though I hadn't paid extra, I had a carpeted gray-blue room, with a double bed and a tidy private bath, to myself. This homey white inn, with its wrap-around porch and idyllic riverside purchase, had only one flaw: thinness of wall. When Chris snored next door, he might as well have been in my bed as in Mary's.

Saturday morning, I was wary of what lay ahead. I had never used a gearshift, never toured on a bike. We could ride for 16.7 miles, 41.8 miles, or 57.3. Ken would lead on the first leg, and Jim would follow in the van. Everyone chose the 16.7-mile loop to start. And I needn't have worried. Ken adjusted my rented twelve-speed Nishiki, fastened my Styrofoam helmet, and slipped the trip map into the pocket of my handlebar bag. A fellow biker helped me refine my gear-changing technique as we cycled beside Scotch pines, sedges, and newly turned fields. We ganged up four abreast to chat as gulls and crows wheeled overhead.

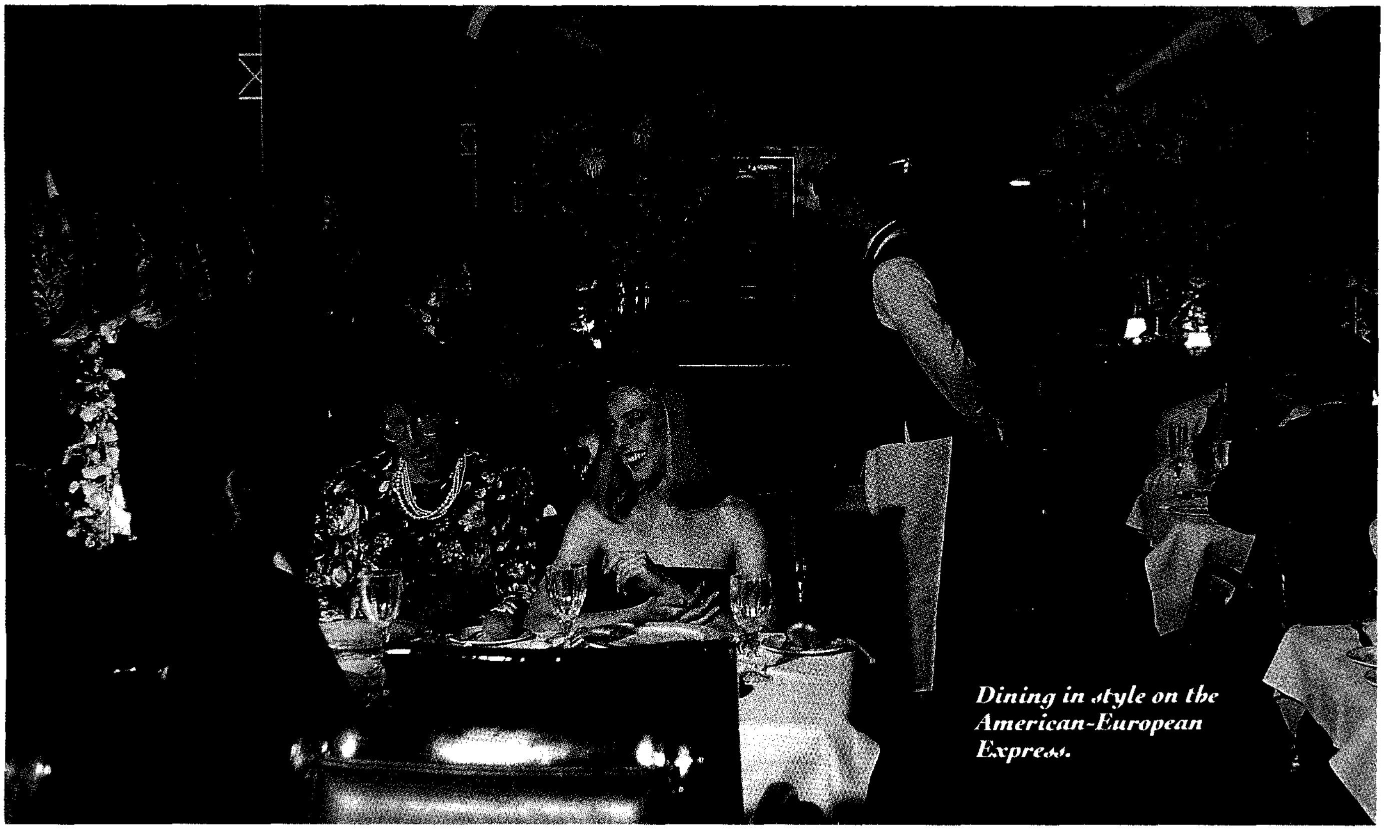
VCC Four Seasons Cycling offers tours throughout the United States. You can shop for antiques in New England, for instance, or take a biking/rafting trip in Ottawa, or bike and amble around Williamsburg. I was attracted by the simplicity of the landscape around Chesapeake Bay; wending through the piney woods spangled with dogwood, I savored spring.

After lunch, partway back to the inn, Sue and I hitched a ride in the van. Some of the returning cyclists chose to soak in the magnolia-shaded hot tub. For $35, Chuck, a skilled masseur, returned me to suppleness in about an hour. Sally Preston's dinner of mesquite-grilled chicken and asparagus fresh from local fields was just as delicious as her first effort; after it, our laughter rang out late into the night.

That May weekend was perhaps the folksiest and most refreshing I have experienced in the three years I have spent researching solo-travel articles for *New York.* Our group of fifteen (ranging in age from 30 to 70) was regionally and sociologically diverse, but our attitudes jibed. The people who'd chosen this trip seemed without artifice. Bikers may well be a kinder, gentler tribe.

On Sunday, suited up, we headed into the fragrant day for the 19.4-mile round trip to Gwynn's Island. Hymns issuing from distinctive, four-spired churches and the pre-summer tranquillity of the island compensated for the heavy traffic at the start and finish of the day's ride. After spending three hours on the island, I bumped back over the dirt road to Ravenswood, arriving in time for farewell pictures. We took turns snapping our fellow cyclists, who needed no prompting to smile.

VCC Four Seasons Cycling, P.O. Box 145, Waterbury Center, Vermont 05677-0145 (802-244-8751). The two-day "Chesapeake Bay Weekend" is $279 per person, single occupancy; breakfast and dinner are included. Bike rental is $48 extra. No tax or service charge. Bike trips are generally available from April through October, with some Florida trips offered from November through March. M.C., V.



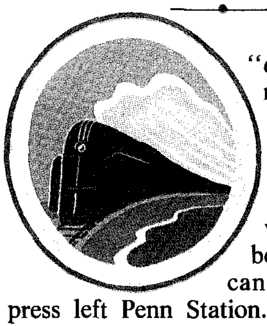
Dining in style on the American-European Express.

AGREEABLE

After a festive cocktail hour, we passengers, Chicago-bound on the American-European Express, were seated with compatible partners in the luxurious dining car.

TRAVELING • 1991 • SINGLE

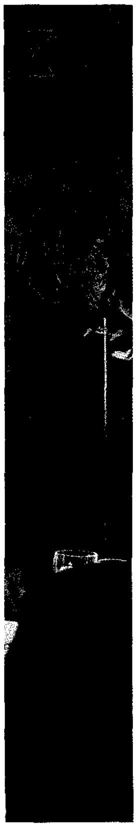
TRAIN-TOURING, LUXE AND SCENIC



"OH, YOU WON'T need anything to read, with all the men on-board this trip," advised a vivacious hostess before the American-European Express left Penn Station. Right. When I wasn't gourmandizing in the wagon-lits–style dining car, I was socializing in the cushy Bay Point club car—a rolling Algonquin bar with a Michael Feinstein sing-alike at the black Baldwin piano.

For me, returning to Santa Fe is always a celebration. My jaunt would be one part grand luxe (on the **American-European Express,** from New York to Chicago) and one part historic (along the Santa Fe trail on the **Southwest Chief,** between Chicago and Lamy, New Mexico).

This past August, when I took my tour, the American-European Express—four rehabilitated forties and fifties coaches appended to Amtrak's Broadway Limited—pulled out of Penn Station at about 2:25 P.M. with fourteen passengers aboard. (On March 1, two American-European Express locomotives will begin service, following the picturesque route of the Amtrak train called the Cardinal. The enlarged, ten-car train will take 25 hours between New York and Chicago rather than the 14 hours my four-car train took.)



Any quibbles I might have had about the size of my packing crate of a compartment, with its tiny powder room, and my blue upholstered chair, which converted into a berth, were banished by the luxuriousness of the club car. There, in the Deco interior—leather walls, *faux marbre,* ebony-trimmed windows, and brass-framed mirrors—black-vested barmen politely served the nattily dressed passengers champagne in crystal flutes.

Haydn and the house champagne blurred the bleak New Jersey landscape. Earl Grey tea and warm blueberry scones contributed to our serene mood as we passed through Philadelphia. By 7:15, after a festive cocktail hour, we fourteen were seated—in Zurich, the most luxurious car of all—with compatible partners at tables for two or leather banquettes for four.

Oil paintings, designer floral arrangements, and lots of silver plate accessorized what the train flyers called "one of the ten best restaurants in America." The food is fine, but this was not Lutèce. Of seven suavely served courses, only the tenderly grilled tuna on angel's-hair pasta and the custard and fresh fruit encased in pate à chou were outstanding.

Darkness fell while we were having the tenderloin of beef (grilled to order); the somber Alleghenies gave way to the bright lights of industrial Pennsylvania as we returned to the club car to sing. The Kansas City patriarch and his writer son, several Philadelphia couples, a New Yorker, and a pair of beaming honeymooners chorused "Bye, Bye, Blackbird" as we rolled through Pittsburgh at midnight.

Twenty-four hours after a deferential Express waiter had served me freshly baked croissants, baby-lamb chops, and a chocolate-mousse-filled ganache, I was at a Formica table on the Southwest Chief. A harried gent in a brown apron approached and slapped three microwaved pancakes down in front of me.

My Economy Bedroom on the top level of the silvery Chief made the small Express compartment seem like a suite. Once two orangy chairs were converted into a bed, I had two choices: Dress in the aisle under cover of the door curtain, or dress atop the bunk. A trip to the bathroom meant descending a curving staircase to the lower deck.

To be sure, comparing the utilitarian Southwest Chief (cost, $298 for the 22-hour Chicago–Lamy trip) with the elegant Express (cost, $758 for the New York-to-Chicago ride) is grossly unfair. And the fact is, what I lost in luxe aboard the Southwest Chief, I gained in scenery. Sometime after breakfast, the flat Colorado scrublands gave way to the pine-crested, 7,500-foot-high Raton Pass. The big, movable chairs in the Sightseer Lounge, jammed with movie-watching teenagers the night before, filled up as the twelve-car Chief slowed to a 25-mph crawl and the conductor exhorted passengers to look sharp for beavers and black bears.

To clack slowly across flat-topped mesas beneath assertive western skies was reason enough to take the train. But there was another benefit: It was easy to share the pleasures of the journey with other passengers on both legs of the trip. The leisurely transition from the lush country of the Eastern seaboard to the red earth, piñon, and sage of New Mexico was the engrossing focus of this restful cross-country journey.

American-European Express, 329 West 18th Street, Suite 402, Chicago, Illinois 60616 (800-677-4233). As of March 1, a bedroom costs $758, single occupancy, one way, between New York and Chicago, all meals and champagne included. A return trip on American Airlines costs $250. Add 6 percent for tax and service. A.E., M.C., V. Southwest Chief, Amtrak (800-USA-RAIL). An Economy Bedroom costs $298 between Chicago and Lamy, New Mexico, all meals included. A.E., D.C., Discover, M.C., V.

STROLLING SANTA FE

THE SIDEWALK curbs are about the only hard-edged aspect of Santa Fe. So soft and rounded are its contours, this adobe city could be a giant, hand-sculpted maze. At other times, the entire capital of New Mexico struck me as an enormous, pueblo-style market. Santa Fe must be the most shopping-intensive city in the Southwest.

I tend to shy away from megaevents. But the kaleidoscope of activities held during the week that culminates in the two-day Indian Market (the largest sale and exhibition of Indian art in the country) were too provocative to miss. So, before last August's trip, I did my homework: I bought my tickets to the Santa Fe Opera in February (505-982-3855) and booked dinners at the Coyote Cafe (505-983-1615) and the Santacafe (505-984-1788) three weeks in advance. In late 1989, I reserved a room at **La Posada de Santa Fe,** a warren of adobe cottages scattered around an 1880s dwelling on six acres of landscaped grounds.

Commodious room 252 in Staab House, the welcoming hub of La Posada, was a pleasant mishmash of Victorian furnishings, flowered fabrics, and marble tile. But it was the lobby, with its central fireplace, the geranium-bordered pool, and the inviting parlors, all of which encourage chance meetings and conversa-

Photograph by Ted Hardin.

VIBRANT *At the Indian Market in Santa Fe, the craftsmen were welcoming and patient, despite the clangorous crowds. The mood was festive—indeed, congratulatory.*

tion, that prompted me to pick La Posada.

"If you really want to survey antique Indian art," suggested an assistant at Joshua Baer & Company (116½ East Palace Avenue), purveyors of nineteenth-century museum-quality Navaho blankets, "go over to the Antique Indian Art Show and Sale." So one morning was spent searching through the cases of antique turquoise jewelry salted among the beaded papoose carriers, old baskets and blankets, and burnished antique pots for that one-in-a-million pawn ring. (I didn't find it.)

After a browse through that art show (held once a year, during the week of the Indian Market), I'd recommend pressing on to the museum complex at Camino Lejo in the scrub-splashed hills. When I was there, the exhibit at the Wheelwright illustrated the differences between Acoma, Santa Clara, and other styles of Pueblo pottery. Downstairs, in the first-rate Case Trading Post, traditional crafts share space with a topflight selection of books on Southwestern and Indian life and culture.

The nearby Museum of International Folk Art displays Alexander Girard's incomparable collection of ethnic folk art as well as artifacts from Santa Fe's Spanish and Mexican past. The Dewey Galleries and Rainbow Man are among the reputable (and pricey) galleries near the Plaza that represent renowned tribal artists and craftsmen.

When it's time to choose among the many fine restaurants, head first to the Coyote Cafe. My crispy corn-cake appetizer proved to be a wonderful marriage of flavors and textures; so, too, was the perfectly seared salmon fillet in a crème fraîche and chipotle pepper sauce. And the service was caring and prompt. Seated on a banquette, I chatted throughout the meal with the couple from Houston who were sitting at the next banquette; I noted that if I'd taken one of the cowhide-backed stools at the counter, I'd have had an equally convivial time.

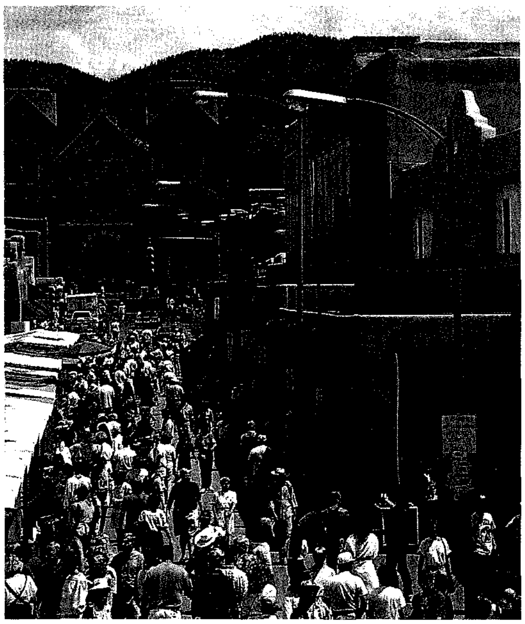
The Santacafe makes imaginative use of Asian spices; its pork tenderloin lacquered with a pomegranate glaze was a winner. Pranzo, which serves creative pasta concoctions, offers solitaries comfortable chairs at nicely set counters.

The shuttle bus from La Posada arrived at the hilltop Santa Fe Opera Theater in time for us to watch the sun set behind the Sangre de Cristo Mountains. The critics called the company's new production of *Ariadne auf Naxos* one of the highlights of the 1990 season, although I found the beautifully balanced *Così fan tutte* even more rewarding. Audience-ogling is good sport, with turquoise-and-silver chic on full parade. Chance the rain; the uncovered seats in rows L through V are the best in the house.

On Saturday the air was crisp and sunny, and at the Indian Market the 1,000 Indian participants were welcoming and patient, despite the clangorous crowds. Canvas booths lined the sidewalks and snaked around the plaza. By 8 A.M., the serious collectors had already left. But the mood was festive—indeed, congratulatory. The wares, after all, had been crafted by the sellers, who were able to share the glee the buyers took in their artistry.

Like a gambler, I soon exceeded my self-imposed ceiling. Then I was back at the Coyote Cafe, where wine and coriander-laced chicken salad were being served up on the roof. The sun glinted off my Zuni rings as I polished off the last smidgen of superrich Mexican Silk Pie.

La Posada de Santa Fe, 330 East Palace Avenue, Santa Fe, New Mexico 87501 (800-727-5276). In high season (May 1 to October 31), a room is $80 to $330 per night, single or double occupancy; off-season rates are lower. Add 9.875 percent for tax. A.E., D.C., M.C., V. Call (505) 983-7317 for information on activities during the week of Indian Market, which includes the Santa Fe Chamber Music Festival.



The Indian Market.

FLY-FISHING ON THE BIG HOLE

"THEY DO EVERYthing for you but breathe at the **Complete Fly Fisher,**" explained a hand at the Montana fishing resort as we sped south from Butte toward the Big Hole River. "The guides are really the best—patient, knowledgeable, caring." Thank heavens. The Complete Neophyte, I arrived sans rod, sans waders, and sans any idea whatsoever about how to throw a line. "We specialize in beginners," Christine Decker, wife of manager David, said reassuringly. Outside, the Big Hole, a classic, 127-mile-long trout stream, flowed swiftly by the appealing modern lodge.

On a late-August Monday, arriving too late to fish, I walked the valley, beneath Montana's limitless sky, returning after the vans came back with the inflatable fishing dinghies but in plenty of time to join the fishermen gathered in the lodge for a nine o'clock dinner.

After a meal of zesty grilled lamb, I had a tranquil sleep in my knotty-pine cabin. At nine the next morning, I was ready for my baptism. The anglers, decked out in fly vests and polypropylene waders, headed for the stretch of river their guides had selected to fish that day. I was happy to see them disappear down the drive. I wanted no witnesses. It was time to practice casting.

The Big Hole teems with wild, trophy-size rainbow and brown trout as well as the rare arctic grayling. (Anglers at the Complete Fly Fisher must release their catches.) Indeed, a knowledgeable guest fisherman told me, the river now harbors "America's cleanest and strongest fighting trout."

Most of the guides, a colorful group ("Call us eccentric"), have been with the outfit since David Decker took over seven years ago. I was totally indebted to Wayne Clayton, my astute and able instructor, for my conversion from tyro to enthusiast. For seven hours I cast, drifting down a three-mile stretch of river in the swivel seat of an inflated boat. I tried to use the energy inherent in my nine-foot graphite rod; to keep the radius between the forward swing and the back swing relatively small; to use my

Photograph by Gene Peach.

whole forearm, not just my wrist. Whenever I was about to give up, Wayne craftily suggested a pause to savor the scenery or a break for a tasty lunch.

Tarragon-chicken-salad sandwiches, home-baked cookies, tea, and wine (on request) were set out on a checked cloth atop the cooler. The fixings are first class but not flashy—adjectives that apply also to the (mostly) well-heeled clientele.

Tuesday night, in the glow of candles and backlit river grasses, twelve khaki-clad diners exchanged views on fishing and logging policies around David's handmade oak table. Fresh marinated swordfish steaks and a succession of California Chardonnays followed salads of home-grown lettuces. A foursome of Wyoming ranchers, a lawyer couple from Memphis, a bonefishing guide from Key West, a Darien investment counselor, and a Salt Lake City professor-and-radiologist couple savored the bread pudding redolent with rum, then headed past towering cottonwoods to the boxy new cabins, which were spaced well apart on an immaculate lawn.

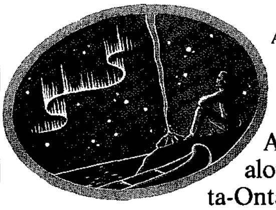
The Big Hole River teems with "America's strongest fighting trout."

After a blueberry-pancake breakfast, I took to the lawn again to cast for David in front of a gallery of kibitzing guides. Not even the mortification this caused could lessen the joy I experienced that gray Wednesday when I landed six rainbows (eight to fifteen inches) and two brown trout (seventeen and eighteen inches, respectively). I'd been given a taste of what lay ahead if I should become an adequate fly fisherman. No matter that my third day was a pass. I'd been hooked.

Casting was at once energizing and tranquilizing. Around us was the gorgeous scenery and wildlife. At high noon, we spied a quartet of golden eagles wheeling against the searing blue sky. Here, finally, was a sport much to my taste. And I had found an ideal place to practice it. There is an integrity to the Fly Fisher's carefully run operation that is highly appealing. I decided that I had made only one mistake—not signing up for five days.

The Complete Fly Fisher, POB 127, Wise River, Montana 59762 (406-832-3175). A rate of $1,625, single or double occupancy, covers five days' fishing (six nights' lodging), including all meals, drinks, airport transfers, and instruction (two guests to a boat). There is an extra $400 charge to fish alone with a guide. The daily rate is $325 per person, single occupancy, fishing two to a boat. Add 1 percent tax. No credit cards.

A NORTH WOODS EXPEDITION



A PADDLE IN THE 1.3-million-acre Boundary Waters Canoe Area (BWCA), along the Minnesota-Ontario border, is a potent remedy for urban toxification. Fall is especially vibrant there, and for me the lodge-to-lodge trip run by **Gunflint Northwoods Outfitters** in Minnesota was a brisk introduction to canoeing.

But was my choice of a mid-September trip wise? The North Woods were chill—at night the temperature fell to 25 degrees, and the weather was squally. The drive to Gunflint Lodge from Duluth, along the birch-and-aspen-studded shore of Lake Superior, took four hours; Saturday's hearty supper (wild rice and spit-roasted pig) was comforting. Rustic little Cabin 5, with its new pine-paneled bathroom and sauna, was fine, but I wondered how I would manage at the Chippawa Inn (a fisherman's camp) and in tents. The answer was "Fine."

Our adventure began, officially, with a Bunyonesque roast-turkey-and-Swedish-meatball dinner in the lodge's lakeview dining room on Sunday. We were a newsletter publisher from Reno, a Minnesota agronomist and his wife, a couple from Denver, and I. Brian Dunlap, who proved to be an astute and able guide, outlined the 34-mile trip. Our sixsome would make ten 20- to 110-rod (a rod measures 16½ feet) portages, but Brian would haul our canoes over the stony paths that bypassed the rapids if we wanted him to.

Monday morning, the two couples stowed their packs (about 20 pounds apiece) into two 50-pound Kevlars; the gent from Reno and I joined Brian in a three-man boat. We paddled into Gunflint Lake, bound for Gneiss Lake, ten miles and five portages distant.

As a first-time canoer, I was astonished that I could maintain Brian's pace. The effect of the unison paddling was mesmerizing. There was time to listen for loons, to spot a bald eagle, to distinguish between a stand of spruce and a clump of fir.

At Gneiss Lake, Hollowfill sleeping bags (designed for 20 degrees and above) lay neatly on air mattresses under private, spring-green tents. Water boiled on the sturdy iron grates.

Gunflint meals are an instant cure for anemia. That evening, Andy grilled ten-ounce marbled steaks to order. Tuesday morning we feasted on pan-fried sausage and scrambled eggs after a night spent squirming into more socks, another pair of pants, an extra sweater. Tuesday night, we slept at the far-from-aristocratic Chippawa Inn. As the wind and waves came up on Saganaga Lake and the rain pelted down, we were profoundly grateful for this somewhat bizarre haven.

After a diet-defying turkey dinner, we chatted over Hearts until the generator cut off around ten. Flashlights guided trips to the outdoor privies. Protected from the weather, we all slept like logs.

On a glorious Indian-summer Wednesday, we glided happily through the most arduous day of the trip. Lunchtime found us stretched out on a sloping granite boulder soaking up sun. At 4:30, we landed at a terrific campsite on a finger of spruce-rimmed grass sloping into Seagull Lake.

We had forged an easy camaraderie. Campfire smoke rose straight up into the still air, and the only thing I regretted, that last night, was not having witnessed a display of Northern Lights. And then . . . Jim saw them: Sheets of icy white light shot up, quivering, from a brilliantly glowing base on the southern horizon. Spellbound, we huddled together in front of our tents to take in the spectacular show.

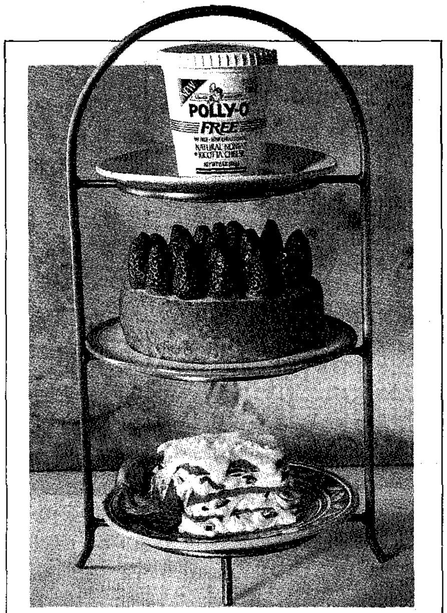
Gunflint Northwoods Outfitters, HC 64, Box 750, Grand Marais, Minnesota 55604 (800-328-3325). A six-day lodge-to-lodge trip (offered from July through September) is $650 per person, single or double occupancy; all meals and supplies included. Add 6 percent tax. A.E., Discover, M.C., V.

Photograph by Stan Ries.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Fat's Off

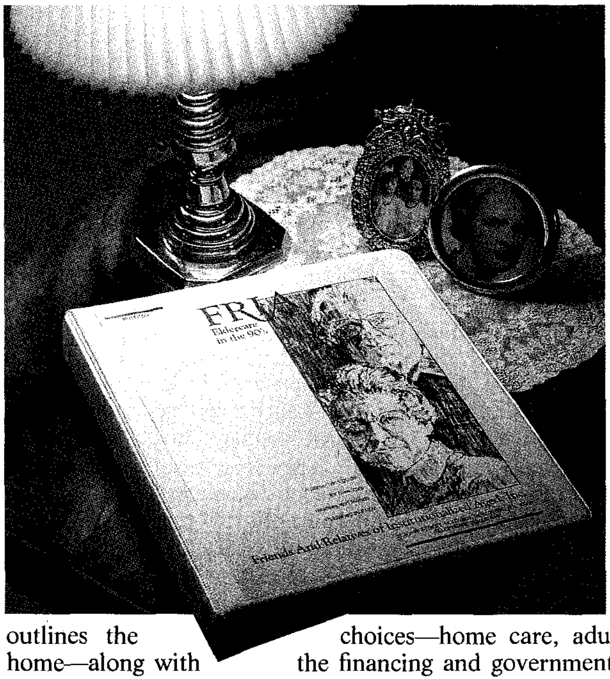
We eat out many nights and weigh in every morning, so when we're home for dinner, we're sensible—and what a bore *that* is. I want to make a lasagna (meatless) for my Sunday-evening dinner-in-the-kitchen party, but who wants all that soft, gooey, fattening cheese? Guess I'll pan-blacken something . . . but wait! Polly-O is making two fat-free cheeses (ricotta and mozzarella), so now manicotti, lasagna, and cheesecake are back on the menu. The ricotta ($2.59 for fifteen ounces) is creamy and fresh-tasting, with only 25 calories per ounce and *no* fat. The mozzarella ($2.49 for eight ounces) has 40 calories per ounce and *no* fat but is somewhat dry, so it should be baked or gratinéed. **—Barbara Costikyan**

POLLY-O FREE/*At most supermarkets*

Team Heat

One half of the dynamic Debra Moises design team, Moises Diaz, was a successful hairstylist. The other half, Debra Diaz, studied at Parsons. So it's not surprising that they began their fashion careers designing hair accessories. But what began as a line of custom hair ornaments for Moises's clients soon evolved into dazzling scarves and jewelry. Now this husband-and-wife duo is creating ready-to-wear clothing, and they've turned their airy showroom into a winning boutique. Customers can buy off the rack or pick a style and have it stitched up in any one of the dozens of lush fabrics that line the workrooms. Long-sleeved shifts can be made sleeveless, tops can be transformed into dresses and minis turned into evening gowns. (From $26 for a silk-organza lapel rose to $125 for a silk-chiffon hooded sweatshirt to $600 for the linen swing dress with daisy appliqués to $5,000 for an evening gown.)

DEBRA MOISES SALON/*1 West 37th Street/Eighth floor 575-4825/By appointment only*



The Care Essentials

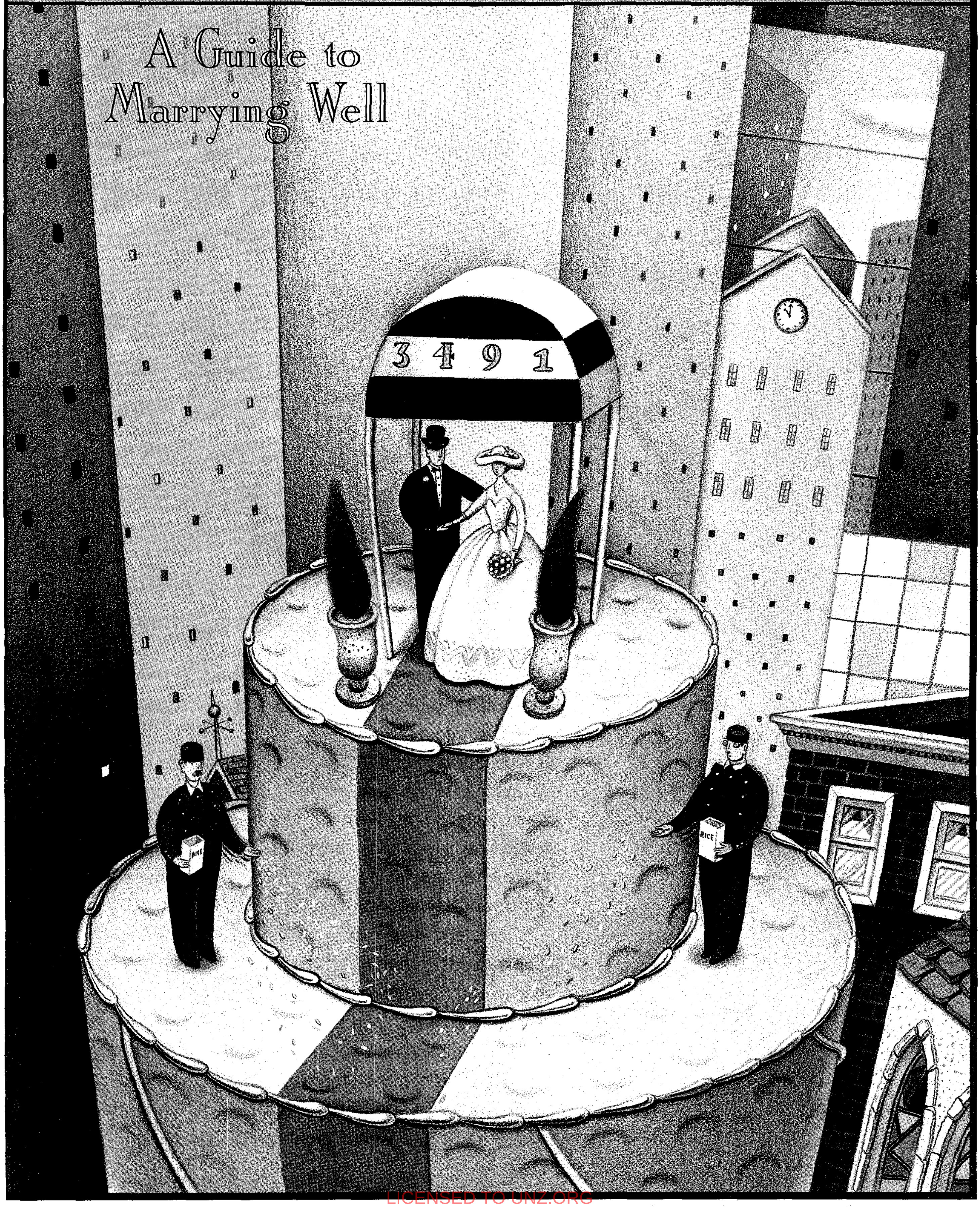
When *Eldercare in the 90's* arrived at our office, we knew it had to be special. It's published by FRIA (Friends and Relatives of Institutionalized Aged), a nonprofit advocacy group dedicated to improving adult- and nursing-home conditions. This consumer's guide is done in a handy, loose-leaf-notebook format and covers everything you need to know about care for the elderly. It outlines the choices—home care, adult home, or nursing home—along with the financing and government-assistance programs that are available for each one. It describes the variety of support services for home care, examines adult residences and the services they must provide, and gives tips on the ins and outs of nursing-home placement. What questions to ask and what to look for, legal rights of the elderly, insurance, Medicaid and Medicare coverage, along with lists of certified home-health agencies, adult residences, and nursing homes—it's all here. Anyone with an elderly relative will want a copy of this impressively inclusive guide ($25, plus $2.50 for postage and handling).

FRIA/*11 John Street/Suite 601/New York, New York 10038/732-4455*

Photographs: left, Ellen Silverman; top, Tria Giovan; bottom, Christopher Moore. Plates courtesy of Ceramica.

THE CITY WEDDING

A Guide to Marrying Well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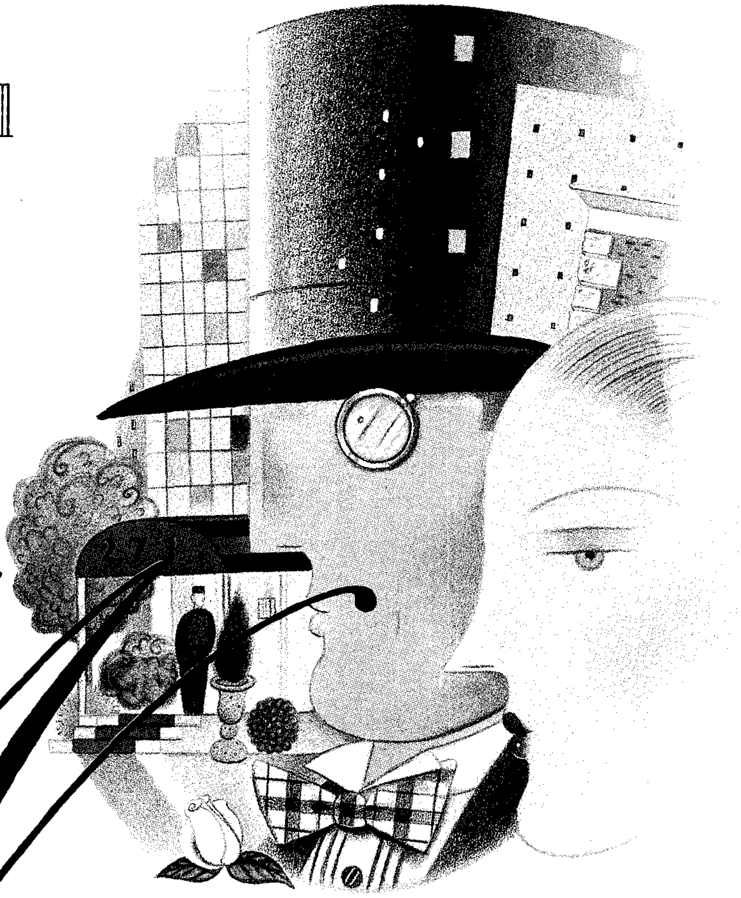
THE CITY WEDDING

A Guide to Marrying Well

◆

By

LAWRENCE ALLEN



Weddings are among those rare occasions when romance, celebration, and ritual are inextricably intertwined. A marriage has a legal and frequently a religious dimension, but its social aspects are also of the utmost importance. The joining of two people brings together their respective families and friends, often for the first time, and the choices that go into a wedding say a great deal about a couple—who and where they are in life, their priorities, and their taste. Understandably, everyone wants everything to go just right.

Fortunately, New York is filled with all the resources a couple needs to pull off a wedding without a hitch: from gowns and formalwear to jewelry, invitations, flowers, decorations, music, and photography. Of course, location is paramount; and with world-class hotels, restaurants, and catering establishments, there are places to accommodate weddings of any size—from a gathering of ten or twenty intimates to a gala wedding ball for 1,500 guests.

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Places that specialize in weddings typically have an event planner or catering director capable of pulling together all the elements for a successful, smooth-running affair—giving bridal couples the opportunity to relax and enjoy their own wedding.

Naturally, the bride and groom want to look their best at their wedding, and for women particularly, selecting the proper attire is both a serious and fanciful undertaking. For a bride-to-be, the search for a dress is made easier by a number of places in the metropolitan area that specialize in gowns and wedding accessories.

At Vera Wang Bridal House (991 Madison Avenue, at 77th Street, 212-628-3400), the concept is to come up with a "complete fashion statement" for a wedding, beginning with the dress. According to Wang, the direction for spring and summer is toward romantic gowns with lots of details and a mixture of fabrics. "Organza, damask, and shantung are very popular, as are layers of tulle with appliques of flowers and beading," she says.

Dresses at her shop range in price from $1,000 to $25,000, and include gowns from some of the finest domestic and European designers, such as Carolina Herrera and Loris Azzaro, as well as Wang's own made-to-order and custom designs.

Amsale Aberra uses only natural fabrics—such as silk taffeta, organza, and satin—in her custom-made creations (Amsale Custom Bridal Gowns, 347 West 39th Street, Room 11-N, 212-971-0171). Each dress is designed both to emphasize the bride's personal style and complement her figure. Amsale says she prefers classic lines, but notes that off-the-shoulder dresses with full skirts and less ornamentation are also in demand now. Prices begin at $1,400.

Hedda Kleinfeld, who has spent a lifetime outfitting brides, says the current fashion in gowns is one of greater simplicity and a somewhat more traditional look. "There are more lines to the dress and more detail to the fabric, but not as much beading, sequining, and other fancy decoration. Mantilla-type veils are also back," she says.

Now in its 50th year, her family firm, Kleinfeld (8202 Fifth Avenue, at 82nd Street, Bay Ridge, Brooklyn, 718-833-1100), boasts the largest selection of bridal gowns in the world. Close to 200 designers of bridal wear are represented in the collection here. Among house specialties are bridal headpieces and dresses for the mothers of brides.

All gowns (priced from $800 to $12,000) are custom fitted, and many are also customized to suit figure and fancy. The store is expanding into an adjacent building where bridal accessories, shoes, and lingerie will be offered. Two blocks away (8209 Third Avenue, between 82nd and 83rd streets), Kleinfeld has a store for bridal attendants.

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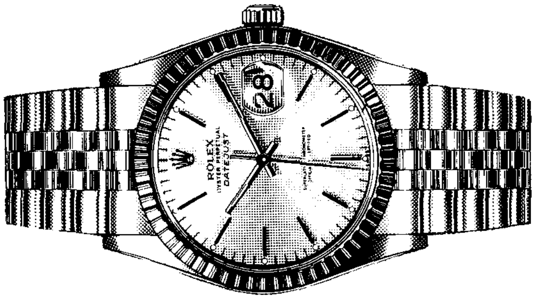

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For women who wear dress sizes 14 to 24, The Forgotten Woman has two Manhattan locations (888 Lexington Avenue, at 66th Street, 212-535-8848; and 60 West 49th Street, at Rockefeller Center, 212-247-8888). These specialize in less formal gowns for second weddings ($800 and up) and wedding suits (from $500), as well as gowns for mothers of the bride and members of the wedding party. The stores also carry a selection of trousseau-type lingerie and costume jewelry that coordinate well with wedding attire.

Some of New York's fine department stores also contain bridal salons. Bergdorf Goodman (212-872-8797) carries innovative and traditional gowns. The salon at Saks Fifth Avenue (212-940-4288) is one of six nationwide. Macy's (212-560-4349) and Bloomingdale's (212-705-2800) carry some bridal accessories, and their computerized bridal registries can keep track of wedding gifts.

Grooms also are known to have more than a passing concern for how they are decked out at their wedding. According to Marshal Dutko, president of Baldwin Formalwear (52 West 56th Street, 212-245-8190), many men these days seem to be combining the traditional black dinner jacket with fancy accessories, such as patterned vests or cummerbunds with matching ties.

Baldwin's staff can help dress a man—from patent-leather shoes to collapsible silk top hat, if that's what the occasion calls for. The store sells new and used tuxedos, morning suits, and tail coats for white-tie affairs. New formal outfits begin at $275; rental packages are available for $75 to $135.

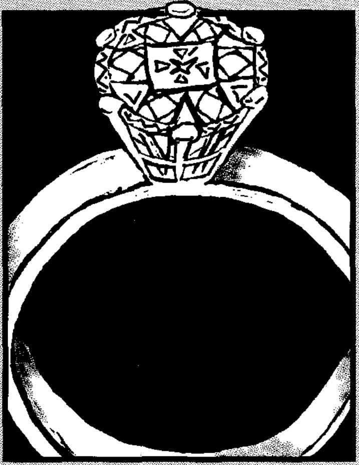
Of course, no wedding is complete without an exchange of rings, and many couples are drawn to such traditional jewelers as Cartier and Tiffany. Among jewelers who specialize in wedding bands is Wedding Ring Originals (691 Lexington Avenue, between 56th and 57th streets, 212-751-3940), which offers everything from simple, classic styles to bold, modern designs (many with stone accents). Rings begin at $100, and custom pieces can be created. According to owner Mel Krumholtz, one current trend is for custom-crafted wedding bands that complement engagement rings. Resetting the center stone of an engagement ring in a new diamond mounting is also popular, he says.

Herman Rotenberg's 1,873 Unusual Wedding Bands (4 West 47th Street, 212-944-1713) includes rings in 22-, 18-, and 14-karat gold, and combinations of metals ($50 to $3,500). There are also multi-pieced and Russian roll-on (or puzzle) rings that consist of three to seven intertwined rings that slide along the finger. For custom, handmade bands, Rotenberg suggests allowing from three days to three weeks, but he adds, "we've never held up a wedding yet."

He also says that some couples buy multiple sets of rings to wear for different occasions. They might wear their classic bands to an elegant party, and their unusual, geometric rings for a downtown art event.

THE FRED MARCUS STUDIO

The lavish Terrace Room of the Plaza hotel, arranged for a wedding ceremony with 250 guests. Some of the arches are mirrored; the murals on the ceiling are hand-painted and date from 1907.



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> A man in love is incomplete until he has married. Then he is finished.
>
> —**Zsa Zsa Gabor**

* * *

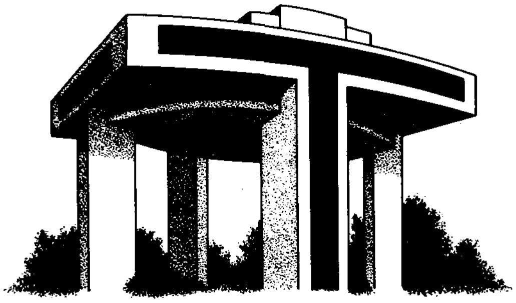
For those who want an independent assessment of the value of a particular stone, an appraisal may be in order. International Gemmological Institute (580 Fifth Avenue, at 47th Street, 212-398-1700) has state-of-the-art scientific instrumentation and a staff of certified appraisers and graduate gemologists who perform grading and appraisals for a nominal fee.

The exchanging of rings is now being accompanied by another practice: "More and more women are buying 'engagement watches' for their fiancés," says Anthony D'Ambrosio of Tourneau (500 Madison Avenue, at 52nd Street, 212-758-6234). An engraved message turns a timepiece into a treasured memento of this most important event. The engraving, which usually takes a week to ten days, is done free of charge. Watches also make suitable gifts for members of the wedding party, D'Ambrosio adds. Prices range from about $1,000 for a Breitling chronograph to $30,000 or more for a diamond-studded, custom Rolex.

These days, many couples are getting married at a later age, paying for their own weddings, and opting for simple affairs. Those in a hurry to tie the knot can still rush downtown to get a marriage license and return the following day to be married by a city clerk (in Manhattan at the Municipal Building, 1 Centre Street, 212-269-2900).

Experienced wedding planners at restaurants, catering services, and hotels can make recommendations for flowers, music, and a host of other details—from linens to gifts for guests—that can make an affair special but still financially within reach.

The following guide to hotels, catering establishments, and restaurants specializing in weddings may help in selecting a place that reflects one's desires, tastes, and budget. Included are descriptions of function rooms (and their capacities), banquet offerings with prices for suggested menus, and special wedding-related services. Many hotels offer complimentary bridal suites as well as special rates for wedding guests.



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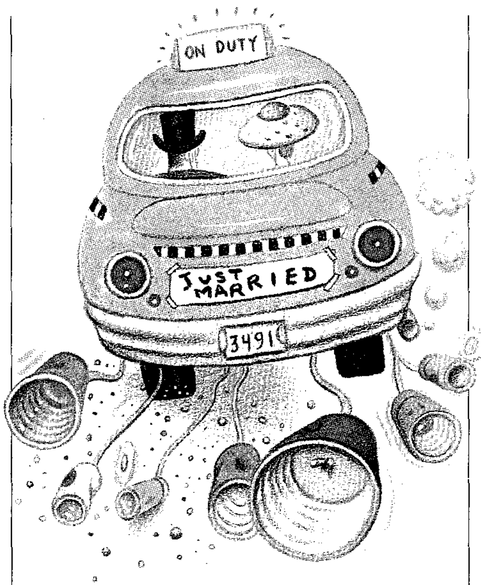

DIRECTORY

HOTELS

BEEKMAN TOWER HOTEL
3 Mitchell Place
First Avenue at 49th Street
212-355-7300

One of the nine all-suite properties of Manhattan East Suite hotels, the Beekman has two elegant settings for weddings. The Top of the Tower is a stunning Art Deco lounge on the 26th floor. The glass-enclosed and outdoor terraces, with different views of the city, can be used for cocktail receptions. **Rooms:** 170. **Hotel Room Rates:** $185–$415. **Facilities:** Top of the Tower, the Ballroom (seats 50 to 160). **Contact:** Matthew O'Sullivan.

THE CARLYLE
Madison Avenue at 76th Street
212-744-1600

Overstuffed sofas and armchairs, ecru damask linen, and silver candlesticks lend a homey, living-room feeling to the Carlyle's newly redecorated second-floor banquet facilities. One suite can used for a reception and the other for dinner and dancing. The Carlyle Restaurant's chefs prepare seasonal dishes such as rack of lamb, salmon, and fresh asparagus in the spring. **Rooms:** 196. **Hotel Room Rates:** $250–$1,300. **Facilities:** Foyer, Trianon Suite (seats 130), Versailles Suite (100), Vera Wang bridal shop. **Contact:** Ruth Trager.

DORAL PARK AVENUE
70 Park Avenue at 38th Street
212-687-7050

A spectacular sweeping staircase leads from the circular lobby to the newly reopened Park Avenue Rooms. The three rooms, which may be used separately or together, have neoclassical décor, with contemporary Italian lighting fixtures and recessed columns framing the windows overlooking Park Avenue. Only one wedding at a time is held here, and the menus are custom-designed by Saturnia Restaurant chef Derrick Dikkers. **Rooms:** 188. **Hotel Room Rates:** $175–$550. **Contact:** Laurie Garvin.

THE DRAKE SWISSÔTEL
440 Park Avenue at 56th Street
212-421-0900

This newly renovated hotel has just enlarged its main banquet space, the Terrace Room (capacity 150 to 200), which has a connecting greenhouse perfect for ceremonies. Executive chef Werner Inauen will create custom continental menus. A formal wedding dinner with wine, champagne toast, open bar, dessert, cake, taxes, and gratuities averages about $150 per person. **Rooms:** 640. **Hotel Room Rates:** $215–$485. **Facilities:** Ten banquet spaces (seating for 12 to 200). **Contact:** Patricia Aikens.

THE EMPIRE HOTEL
44 West 63rd Street
212-265-7400

The recent reopening of the Empire's banquet rooms completes a three-year, $30-million renovation. Theatrical décor inspired by nearby Lincoln Center, such as red-velvet curtains in the lobby, predominates. The ballroom can seat 130 for a dinner-dance; the Degas Room, with reproductions of the artist's work, can hold 60 for dinner. Each has its own kitchen facilities, specializing in Japanese, Spanish, and Italian cuisines. **Rooms:** 375. **Hotel Room Rates:** $130–$210. **Contact:** 212-245-3377.

THE ESSEX HOUSE
160 Central Park South
212-247-0300

The Essex House will reopen in September, after a 20-month, $75-million renovation. The Grand Salon ballroom, done in classic French décor, seats 450 guests with a dance floor. The pre-reception area for cocktails has windows overlooking Central Park. Five smaller rooms on the second floor (three of which have views of Central Park) seat between 30 and 100 guests (with dance floor), and can be used together. **Rooms:** 590. **Hotel Room Rates:** $235–$850. **Contact:** Dominick Varracalli.

THE GARDEN CITY HOTEL
45 Seventh Street
Garden City, New York
516-747-3000

Built on the site of the grand 19th-century hotel frequented by the Astors, the Morgans, and the Vanderbilts, this eight-year-old facility has re-created the ambience of the original with crystal chandeliers, pink-marble floors, and antiques. The Grand Ballroom has an adjoining glass-enclosed greenhouse terrace used for ceremonies. The Rotunda features a skylight and hand-painted murals. **Rooms:** 280. **Hotel Room Rates:** $195–$320. **Facilities:** 14 party rooms (capacities 10 to 400). **Contact:** Dieter Gassler.

HOLIDAY INN CROWNE PLAZA
1605 Broadway at 49th Street
212-977-4000
Elegant redwood accents and curtained proscenium arches at both ends of the Broadway Ballroom create a dramatic setting for the ceremony and bridal table. Instead of chandeliers, the fifteen-foot ceiling has sculptural waves of lighted crystal that resemble twinkling starlight. The resident manager, Jerome Gerrese, is one of the few people in Manhattan who can saber a champagne bottle, opening it with a swipe of the sword for a spectacular champagne toast. **Rooms:** 770. **Hotel Room Rates:** $185–$350. **Facilities:** Broadway Ballroom can be divided into four spaces (capacities 10 to 700), Samplings, Broadway Grill, the Balcony Café (with an atrium ceiling). **Contact:** Mitchell Datz.

HOTEL INTER-CONTINENTAL NEW YORK
111 East 48th Street
212-755-5900
Catering director Robert DeMaria was married here two years ago, so he knows—personally as well as professionally—the ins and outs of planning a wedding. He can suggest engravers and arrange for flowers, photographers, and entertainment—from quartets to comedians. Catering ranges from ethnic dishes to theme brunches like the gala Hungarian brunch with stuffed cabbage, sausage, roast goose, and apple and cheese strudel. **Rooms:** 692. **Hotel Room Rates:** $225–$900. **Facilities:** Two ballrooms and fourteen smaller rooms (capacities 6 to 160) can be used separately or together. **Contact:** Robert DeMaria, 212-906-3124.

HOTEL MACKLOWE
145 West 44th Street
212-768-4400
Chandeliers and Tiffany stained-glass lighting domes set the mood for receptions in the lobby of the landmark Hudson Theatre adjoining this contemporary, 52-story hotel. The newly renovated theater can accommodate up to 200 guests for a wedding ceremony, dinner, and dancing. Wedding dinners, including the theater space (exclusive of bar and other services), begin at $125 per person. **Rooms:** 638. **Hotel Room Rates:** $179–$435. **Facilities:** Presidential Suite (capacity 12 to 50), two second-floor banquet rooms (150 to 250) can be divided for smaller parties. **Contact:** Douglas Portillo, 212-789-7556.

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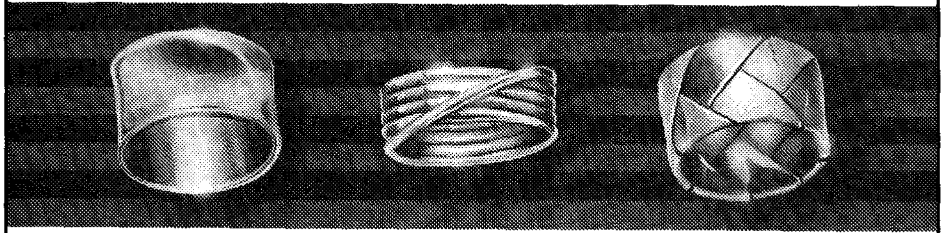

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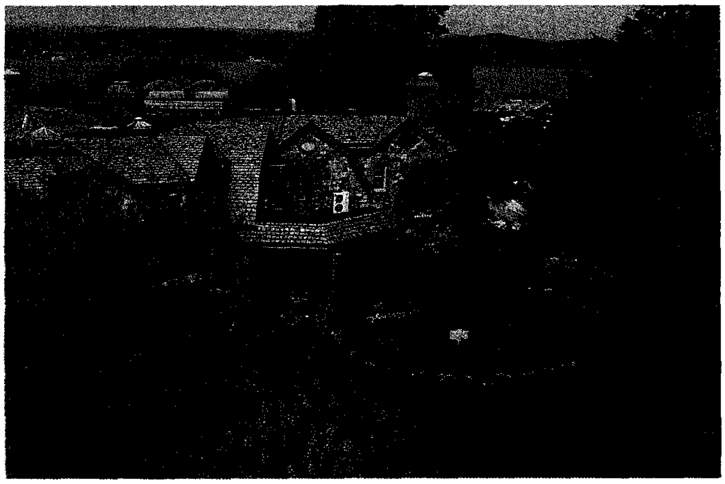

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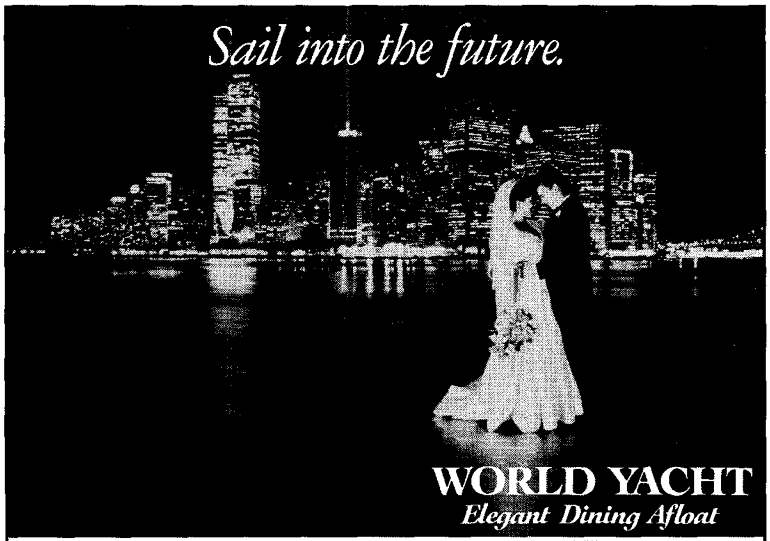

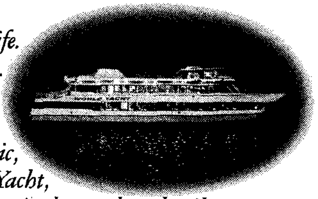

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THE MARK
25 East 77th Street
212-744-4300
The Townhouse floor of this award-winning restoration can be reserved in its entirety for wedding parties of 90 to 150. It includes the elegant Mark Suite, the Greenhouse Suite (with an opaque vaulted-glass ceiling), and the Drawing Room Suite. Weddings for as few as 20 guests can also be arranged. Acclaimed chef Philippe Boulot of Mark's Restaurant is known for his cuisine moderne, which gives Western accents to French dishes, such as barbecued striped bass on creamy savoy cabbage. **Rooms:** 180. **Hotel Room Rates:** $250–$715. **Contact:** Hugh Weir.

The Mark Suite seats 180 for a banquet (150 with dancing) and has a parlor-grand piano.

PARC FIFTY ONE
152 West 51st Street
212-765-1900
This sleek West Side hotel is notable for its intimate, tasteful weddings and quiet ceremonies. The mezzanine area, which overlooks the contemporary lobby, is light and airy yet private. For smaller parties (40 guests), it can be divided into reception and dinner areas. For larger parties, the space will hold up to 60 guests for a sit-down dinner and up to 200 guests for a buffet. **Rooms:** 178. **Hotel Room Rates:** $265–$975. **Contact:** Fernando Harb or Mark Wood.

LE PARKER MERIDIEN
118 West 57th Street
212-245-5000
Catering director Debra Morris (formerly of Windows on the World) has organized all manner of weddings, including ceremonies by the glass-enclosed penthouse pool with flowers floating on the water. After the ceremony, guests move to the Penthouse Suite on the 42nd floor, which seats 150 (with a dance floor) and has an outdoor terrace. Menus range from sushi to a nine-course kosher dinner. **Rooms:** 700. **Hotel Room Rates:** $200–$1,500. **Facilities:** Six party rooms, some overlooking the lobby atrium, including the newly redone salons Vendôme (capacity 180) and Rivoli (35 to 50). **Contact:** Debra Morris, 212-708-7450.

The Pen-Top Terrace, on the 23rd floor of the Peninsula New York, has a glass-enclosed bar.

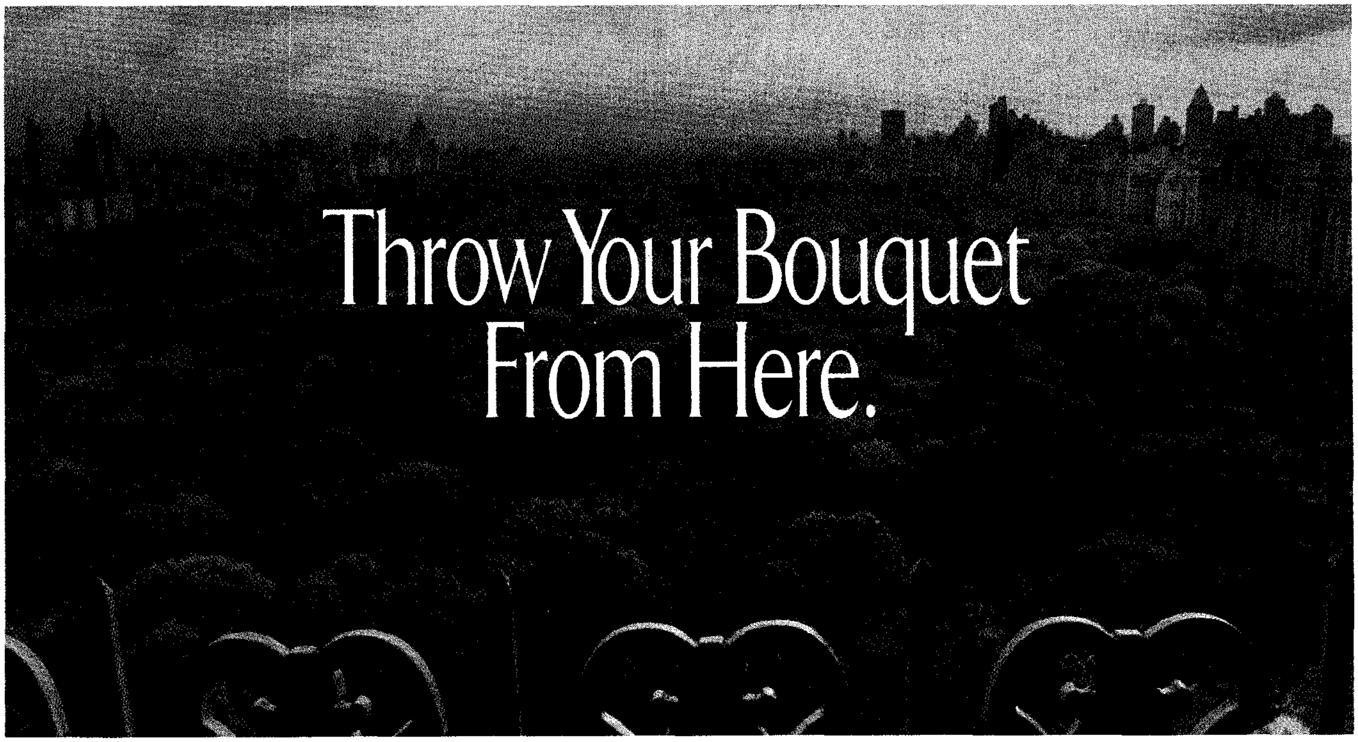
THE PENINSULA NEW YORK
700 Fifth Avenue at 55th Street
212-247-2200
At this newly renovated Art Nouveau–style hotel, weddings can range from casual to ultra-formal. Wedding luncheons and elaborate receptions begin at $80 per person and dinner affairs average $150 per person. **Rooms:** 250. **Hotel Room Rates:** $250–$850. **Facilities:** Outdoor Rooftop Terrace, 23rd-floor Pen-Top Bar; La Grande Salle (with seating for 120); six banquet rooms (10 to 120); Restaurant Adrienne; Le Bistro d'Adrienne; the Gotham Lounge. **Contact:** Gary Bailey, 212-903-3929.

THE PIERRE
2 East 61st Street
212-838-8000
For smaller parties, the Salon and Wedgwood rooms can be used separately or together. For parties of 90 to 250 guests, the Cotillion Room has floor-to-ceiling windows with views of Fifth Avenue and the park. The adjoining Regency Room can be used as a cocktail reception area. The Grand Ballroom, for parties of 200 to 750 guests, has ornate French décor. **Rooms:** 206. **Hotel Room Rates:** $265–$900. **Facilities:** Seven party rooms (capacities 30 to 750). **Contact:** Herbert Rose, 212-940-8111.

THE PLAZA
768 Fifth Avenue at Central Park South
212-759-3000
The Plaza is a legendary place to hold a wedding. Its experienced catering staff can help plan affairs for 10 to 500 guests, beginning with wedding breakfasts for $45 per person and going up to dinner-dances for $250 or more per person. There is an opulent bridal suite with mountains of white lace, a Scalamandre silk bedspread, and gold-fixtured bath ($1,200 per night). **Rooms:** 807. **Hotel Room Rates:** $235–$1,650. **Facilities:** Eleven private party rooms (capacity 10 to 500), Edwardian Room, Palm Court, Oak Bar, Oyster Bar, Trader Vic's; florist, salon, jewelers, men's clothier. **Contact:** Richard Pizzuto, 212-546-5489.

RIHGA ROYAL HOTEL
151 West 54th Street
212-307-5000
A wedding in the Royale Room on the 54th floor of this tallest hotel in Manhattan will put everyone's head in the clouds. The room accommodates up to 100 for a sit-down dinner and 150 for a reception. Smaller banquet spaces on the 53rd floor (each seating up to 60 for dinner) are often used as ceremony and reception areas in conjunction with the top-floor space. **Suites:** 500. **Hotel Room Rates:** $260–$700. **Contact:** Charles Hart, 212-468-8709.

THE ROOSEVELT HOTEL
45 East 45th Street
212-661-9600
The Grand Ballroom, which has an adjoining private reception area, features Art Deco décor complete with hand-strung Belgian blue-crystal chandeliers. Like all the party



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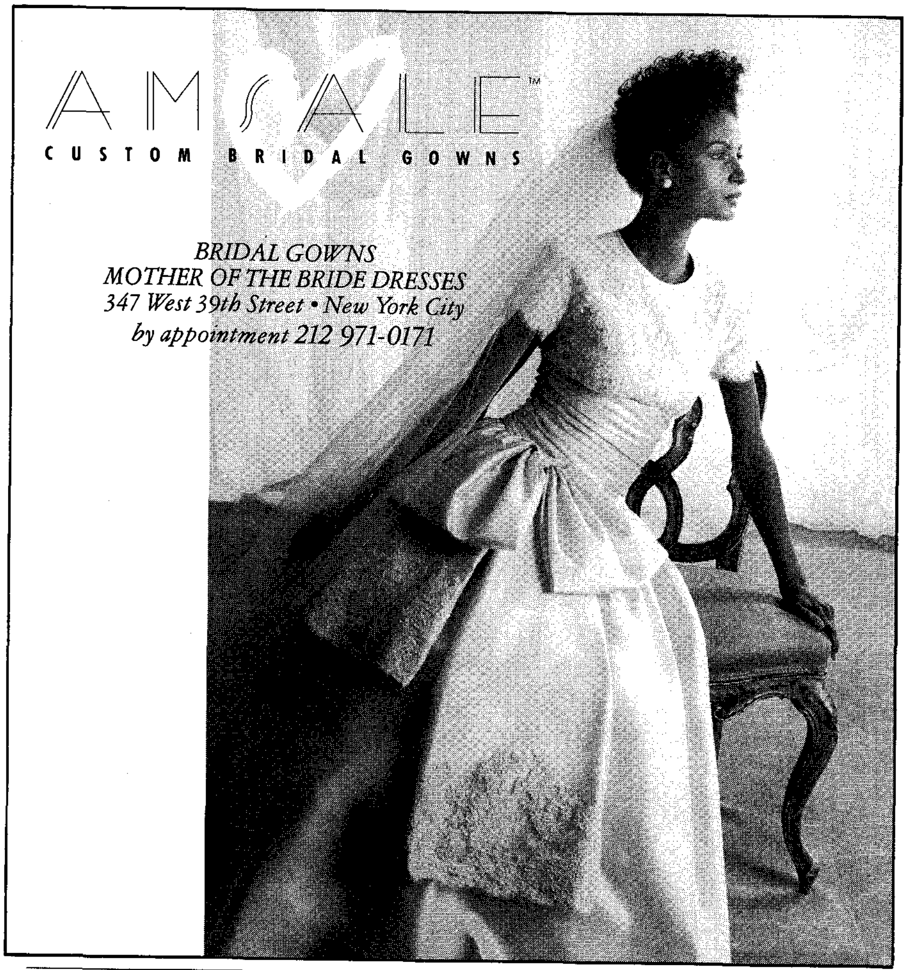

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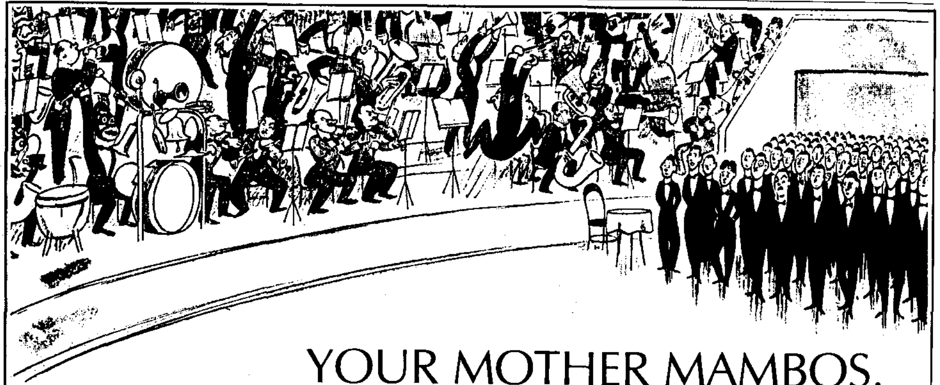

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rooms here, it has been newly redone. The catering staff can arrange theme weddings, such as the elegant "Black and White" or the "Streets of New York," with ethnic cuisine from throughout the city. **Rooms:** 1,070. **Hotel Room Rates:** $119–$300. **Facilities:** Three party rooms, including the Oval and Terrace rooms, which can be used separately or together (capacity 550). **Contact:** Peter Weise.

ST. MORITZ ON THE PARK
50 Central Park South
212-755-5800

With its cocktail area and a wraparound terrace overlooking Central Park, the 31st-story Sky Garden is a splendid setting for a wedding dinner-dance of up to 100 guests. The Terrace Penthouse on the floor above has a similar layout, an English country-style ambience, and room for 80. For larger affairs, the Quadrille Ballroom in the lower lobby accommodates 250 guests, and can be used together with the terrace floors. **Rooms:** 675. **Hotel Room Rates:** $125–$700. **Facilities:** Rumpelmeyer's, Café de la Paix, World Bar. **Contact:** Cristina Gjomarkaj.

SHELBURNE MURRAY HILL HOTEL
303 Lexington Avenue at 37th Street
212-689-5200

For an airy, garden-party atmosphere, this Manhattan East Suite hotel has a fully landscaped, open-air roof garden on its 16th floor, with views of the Chrysler and Empire State buildings. After cocktails, guests head for dinner and dancing in the ballroom (capacity 30 to 130). The custom-designed menus feature American regional cuisine with seafood specialties such as charred tuna with chive-and-tomato butter. **Rooms:** 250. **Hotel Room Rates:** $175–$390. **Contact:** Jan McConarty.

SOUTHGATE TOWER HOTEL
371 Seventh Avenue at 31st Street
212-563-1800

The Art Deco–style ballroom (capacity 50 to 250) of this Manhattan East Suite hotel has floor-to-ceiling French windows and Austrian crystal chandeliers. The wedding principals are invited to a tasting from custom-designed menus featuring fresh seafood and game, and hors d'oeuvre such as grilled marinated duck with plum sauce. **Rooms:** 523. **Hotel Room Rates:** $170–$190. **Contact:** Nancy Defina or Stephen Moniz.

THE STANHOPE
995 Fifth Avenue at 81st Street
212-288-5800

This landmark hotel across from the Metropolitan Museum of Art offers superb settings for any type of ceremony. The second-floor mezzanine rooms (a series of five connecting rooms that can be used separately or together) all have windows overlooking 81st Street or Fifth Avenue and the Met. A trompe-l'oeil garden mural creates a light, airy atmosphere throughout the rooms. The penthouse accommodates 55 to 130 guests and has a wide wraparound terrace. Chef Bruno Mella has cooked for the Royal Family in England. **Rooms:** 53 rooms and 88 suites. **Hotel Room Rates:** $245–$800. **Facilities:** 6 party rooms (capacity 10 to 175). **Contact:** Jeanne Griffiths.

U.N. PLAZA PARK HYATT
44th Street between
First and Second avenues
212-355-3400

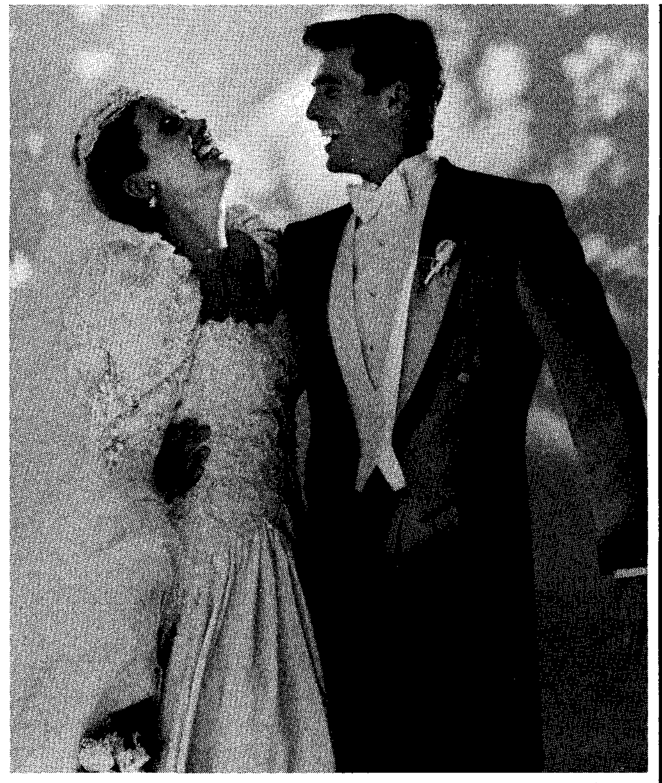
Many couples make use of the nondenominational U.N. Chapel directly across the street, but ceremonies can also be held in one of the party rooms here. The banquet chef specializes in American and continental cuisine, but Japanese, Chinese, Middle Eastern, vegetarian, and other styles are available. **Rooms:** 428. **Hotel Room Rates:** $220–$650. **Facilities:** New ballroom (130 to 200 guests); the 29th-floor Perez de Cuellar Suite (40 to 75); the 28th-floor Trygve Lie Room (80 to 110). **Contact:** June Martinez.

THE NEW YORK VISTA HOTEL
3 World Trade Center
212-938-9100

Pastry chef Erich Herbitschek creates unique, multitiered wedding cakes with sugarwork in ornate sculptural designs. The cake itself can be anything from carrot to dacquoise, a combination of meringue and nuts that is baked for a very rich yet light confection. The newly renovated Nieuw Amsterdam Ballroom accommodates up to 800 guests; intimate affairs for as few as ten guests can also be arranged. Wedding packages range from $85 to $150 per person. **Rooms:** 821. **Hotel Room Rates:** $215–$450. **Facilities:** 13 party rooms (capacity to 250), special banquet kitchen. **Contact:** Thé Harper.

THE WALDORF-ASTORIA
301 Park Avenue at 50th Street
212-355-3000

The Waldorf, which pampers princes and presidents, caters to brides and grooms as well. The banquet managers can arrange everything from the engagement party to the honeymoon, coordinating outside services if the hotel does not provide them. The hotel has its own florist, photographer, musical director, and orchestra. The newly restored party rooms reflect the original look of the hotel, with marble columns, chandeliers, and frescoed ceilings. **Rooms:** 1,410. **Hotel Room Rates:** $190–$1,800. **Facilities:** 27 party rooms, including the Grand Ballroom (10 to 1,500). **Contact:** 212-872-4700.



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The Polo Restaurant and Lounge caters affairs here, and wedding clients are offered a tasting to help settle menu details. Packages, which include food, beverages, taxes, and gratuities, range from $120 to $290 per person. In July, the hotel's main banquet space will close for a $1.5-million renovation to convert it into one of the city's premier party facilities. **Rooms:** 231. **Hotel Room Rates:** $240–$2,000. **Facilities:** Five party rooms (capacity 10 to 300), eight specialty suites (up to 20), and two Presidential suites (10 to 40). **Contact:** Nicholas J. Type, 212-439-4819.

RESTAURANTS & CATERERS

ABIGAIL KIRSCH AT TAPPAN HILL
81 Highland Avenue
Tarrytown, New York
914-631-3030

This hilltop mansion with wall-to-wall windows overlooking the Hudson has indoor and outdoor chapels. Open vistas provide a dramatic backdrop during sunset wedding ceremonies. On weekends, the mansion holds wedding parties for 100 to 300 guests, but smaller affairs can be arranged for Friday nights and weekdays. Kirsch, who has an established reputation in New York catering circles, can present a wide variety of international cuisines, and she's even been known to create vegetarian and macrobiotic menus. **Cost:** From $80 per person (depending on time of year, time of day, number of guests, and menu selection).

Abigail Kirsch at Tappan Hill is a landmark mansion on the former Mark Twain estate.

BRIDGEWATERS
11 Fulton Street at South Street Seaport
212-608-8823

This three-year-old, full-service catering establishment with dramatic views of New York Harbor keeps seven full-time wedding planners busy. The glass-enclosed Bridge Room is suitable for wedding dinner-dances of 150 to 450 guests and is used in conjunction with the Terrace Room, a cocktail area with extensive outdoor space overlooking the seaport. The Museum Club at Bridgewaters —a separate facility within the complex with its own entrance, several party areas, and wraparound terrace—was designed for more intimate affairs of 60 to 150 guests. **Cost:** $120 to $160 per person, plus tax and gratuities (lower January through March, July and August).

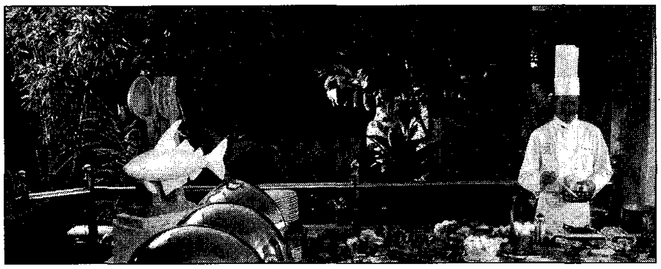
DISH OF SALT
133 West 47th Street
212-921-4242
This spacious, high-tech, multilevel restaurant has grand 26-foot-high ceilings and separate areas for cocktail receptions, wedding ceremonies, and dinner with dancing. The house specializes in Cantonese cuisine, but wedding menus are individually tailored to the client's needs. Packages include banquet meal, wine, open bar, taxes, gratuities, flowers, and even a piano player for cocktail hour. Other music can be arranged, and a sound system is available. **Facilities:** Three banquet rooms accommodate 30 to 500 guests. **Cost:** Prepared-menu packages $75 to $100 per person. **Contact:** Mary Ann Lum.

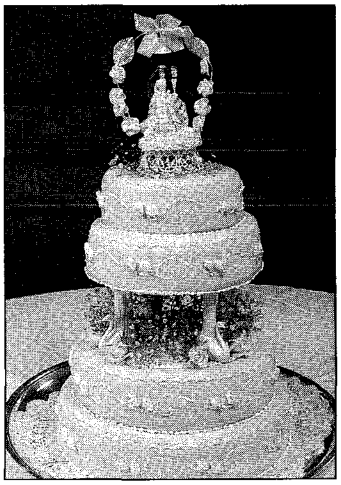
> Marriage is our last, best chance to grow up.
>
> —Joseph Barth

THE FOUNTAINHEAD
55 Quaker Ridge Road
New Rochelle, New York
914-235-4400
The chef at this Westchester landmark, Rick Brobmann, has twice been designated New York State Chef of the Year. His kitchen turns out a variety of ethnic and international foods, including French and Italian dishes, as well as more exotic fare. All menus are custom-designed and vary in price, depending on wine and food selection. The garde-manger, who creates elaborate food displays, can also make custom ice sculpures. **Facilities:** Two party spaces with large dance floors and separate cocktail areas (capacity 50 to 650); nondenominational chapel, kosher kitchen. **Contact:** Charles Koebler.

THE INN AT LONGSHORE
260 South Compo Road
Westport, Connecticut
203-226-3316
A long, oak-lined drive with golf greens on either side leads to this Victorian mansion. Inside are hardwood floors, Persian rugs, and a ballroom with floor-to-ceiling windows facing Long Island Sound. Most wedding ceremonies here take place out on the back lawn with the Sound as a backdrop. Suggested menu packages range from $70 to $100 per person. **Facilities:** The ballroom accommodates 125 to 280 for a dinner-dance, and there is a balcony area for receptions. **Contact:** Maryann Murphy.

PATRICK O'NEAL'S LOFT
236 West 26th Street
212-399-2340
This light and airy penthouse with floor-to-ceiling windows accommodates 50 to 85 guests for a sit-down dinner with dancing, and as many as 125 for a cocktail buffet. The full service, in-house Ginger Man Catering Company specializes in American and continental cuisine, with a range of Oriental, ethnic, and other styles available. **Cost:** Buffet affairs with open bar run $55 to $65 per person; seated dinners $60 to $85 per person (plus tax and gratuities). **Contact:** Janet Goodman.





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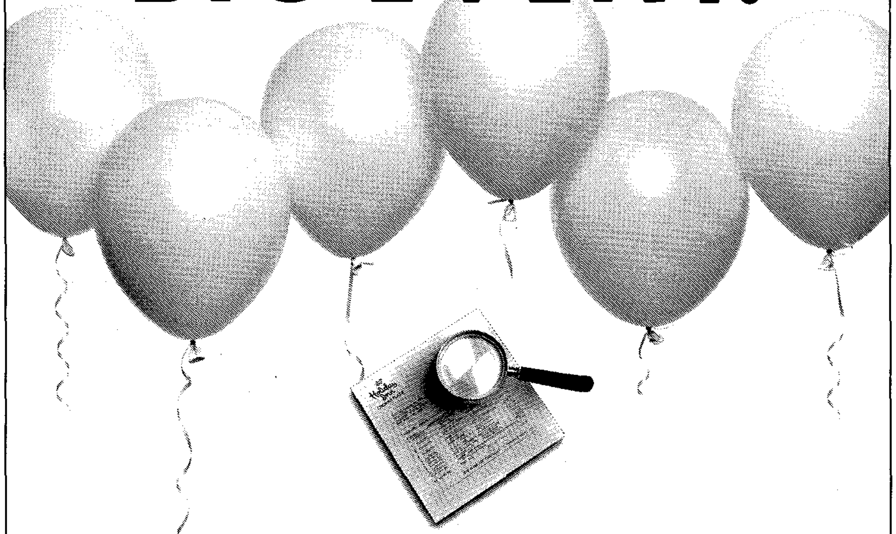

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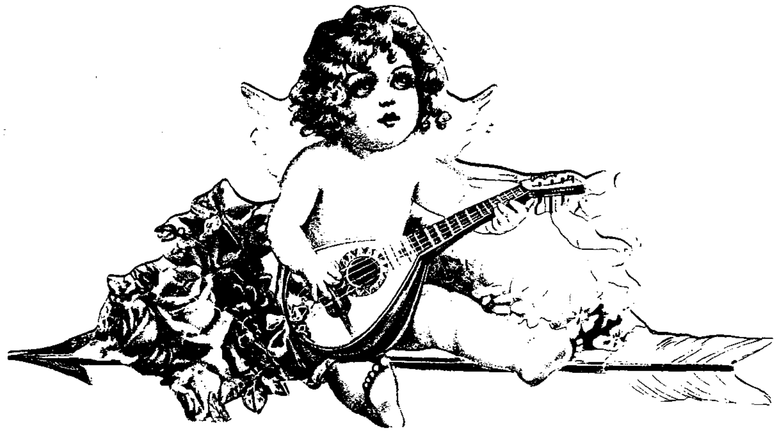

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Recently redecorated by designer-architect Peter Marino, this legendary Deco-style music and dance palace has a quarter-acre dance floor, a sophisticated sound system, an elevated stage, and a lighting system that can change the color of the room to suit different moods and décor. Saturday-night rental is $8,500 (somewhat less for other times). Bar charges are additional, and food, decorations, and music can be arranged by couples themselves or through the special-events planner. **Facilities:** Sit-down weddings with dancing for 200 to 800 guests, and buffet affairs for as many as 1,500. **Contact:** Hilary Feshbach.

TATOU
151 East 50th Street
212-753-1144

The restaurant's main dining area (capacity 20 to 350) is designed in a classic jewelbox-theater style, with a 30-foot domed ceiling set off by a chandelier, and a proscenium stage with red velvet drapes and a baby-grand piano (the stage can be used for ceremonies). The mezzanine lounge (for 20 to 150) has the ambience of an intimate Victorian parlor. Chef Deszi Szonntagh prepares "American provençal" dishes, such as deviled crab cakes with cilantro mayonnaise and corn relish. **Contact:** Simone Martel.

It was so cold
I almost
got married.

—Shelley Winters

◆

TERRACE ON THE PARK
111th Street and 52nd Avenue
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This seven-story catering facility on the site of the old World's Fair offers panoramic views of the metropolitan area, party rooms for 50 to 1,500, and a wide range of international cuisines under the direction of award-winning Danish chef Verner Jensen. Traditional Greek, Korean, and Jewish weddings with accompanying ethnic foods are among the different types of affairs hosted here. **Facilities:** Four banquet areas with outdoor terraces (the penthouse and the ballroom can be divided into smaller spaces); kosher kitchen, nondenominational chapel. **Cost:** $55 to $155 per person. **Contact:** John Edwards.

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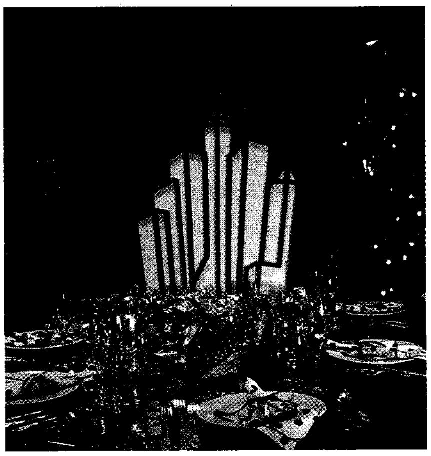

This centerpiece was created for the wedding of two real-estate executives at 24 Fifth Avenue.

24 FIFTH AVENUE, THE BALLROOM
24 Fifth Avenue at 9th Street
212-254-1300

This intimate and distinctive downtown space retains a long wooden bar and sunken parquet dance floor from its former incarnation as the ballroom of the old Fifth Avenue Hotel. The space is reserved exclusively for one affair at a time and can accommodate 50 to 200 guests for a sit-down dinner with dancing. Menus are custom-designed, and buffets can include sushi bar, crêpe station, raw-seafood bar, and a caviar station with vodka and ice sculptures. **Cost:** $75 to $100 per person. **Contact:** Michael Chin.

TOWER SUITE
111 West 50th Street
212-586-2100

At the very top of the Time & Life Building, 48 floors up, this space is for those who appreciate the glitter of midtown Manhattan. The main room of the facility (up to 400 for dinner)—which serves business lunches as the Hemisphere Club during the week—is L-shaped, with windows on all sides offering stunning city views. The bar area can be used separately for a reception. **Facilities:** 12 banquet rooms (for 10 to 100 for dinner), which can be combined. **Cost:** $70 to $130 per person. **Contact:** Angela Bancalari.

THE WATER CLUB
The East River at 30th Street
212-683-3333

This restaurant on the East River has a yacht-club feeling, with hardwood floors and glass-enclosed rooms offering panoramic views of the New York skyline. Among the special hors d'oeuvre available are duck with peppercorns and lingonberries, baby lamb chops, ginger-cured smoked salmon, and cornbread blinis with Osetra caviar and crème fraîche. **Facilities:** Glass-enclosed Lower Barge (100 to 225 for sit-down dinner

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and dancing, up to 275 for cocktails). Upper Deck Room, with working fireplace for colder months and adjacent terrace for outdoor ceremonies (30-65 for dinner). The Club Room, a private dining room with fireplace (seats 30 for an intimate wedding or rehearsal dinner). **Cost:** $75 to $175 per person. **Contact:** Andrew Kovar.

The Water Club's Lower Barge room, with views of the East River, can accommodate 180 guests.

WINDOWS ON THE WORLD
1 World Trade Center
107th Floor
212-938-1100
With a panoramic view encompassing the Statue of Liberty, New York Harbor, Upper Manhattan, and three states, this landmark restaurant offers a wide array of private party rooms, all with floor-to-ceiling windows. The chef, Karl Schmid, can tailor menus for different times of the day—such as elegant brunches, enchanting English teas, or gourmet kosher dinners. **Facilities:** The Hudson River suites, a series of 18 variously sized suites on the 107th floor, can be combined or used separately (smaller suites can be used as bridal salons); the Ballroom at Windows on the World (106th floor) can be divided into three smaller rooms. **Contact:** Avril Dixon, 212-938-0030.

WORLD YACHT
Pier 62
West 23rd Street at the Hudson River
212-627-2775
For dramatic weddings on the water, the World Yacht fleet has six floating restaurants that combine continental dining with cruises on the East River, the Hudson, and other local waterways. The newly christened flagship, *The New Yorker*, can accommodate up to 2,000 guests, but World Yacht's banquet staff will plan affairs for as few as 20 guests for some of the smaller vessels. Food is freshly prepared in restaurant galleys onboard, and meals include homemade breads, pastries, and cakes. Both day and evening events can be arranged. **Cost:** Menus start at $50 per person. There is an additional boat-charter fee depending on the season. ●

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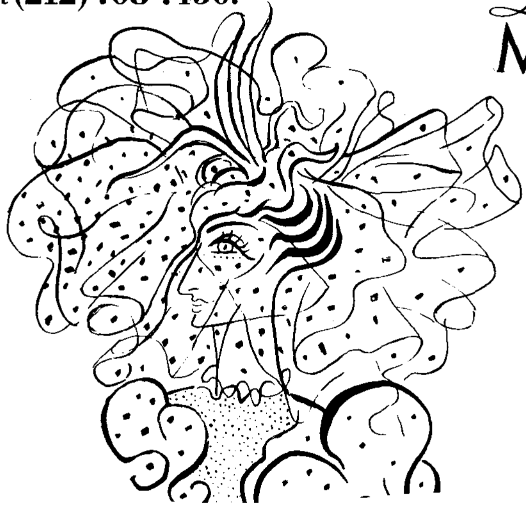

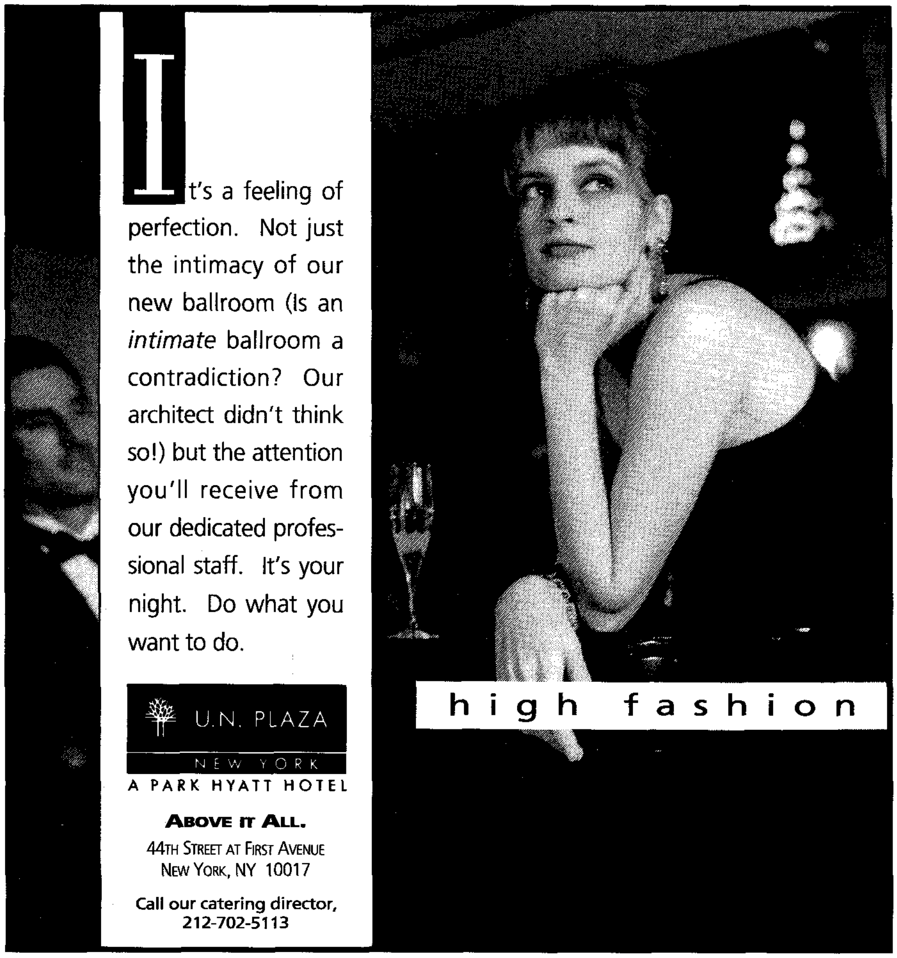

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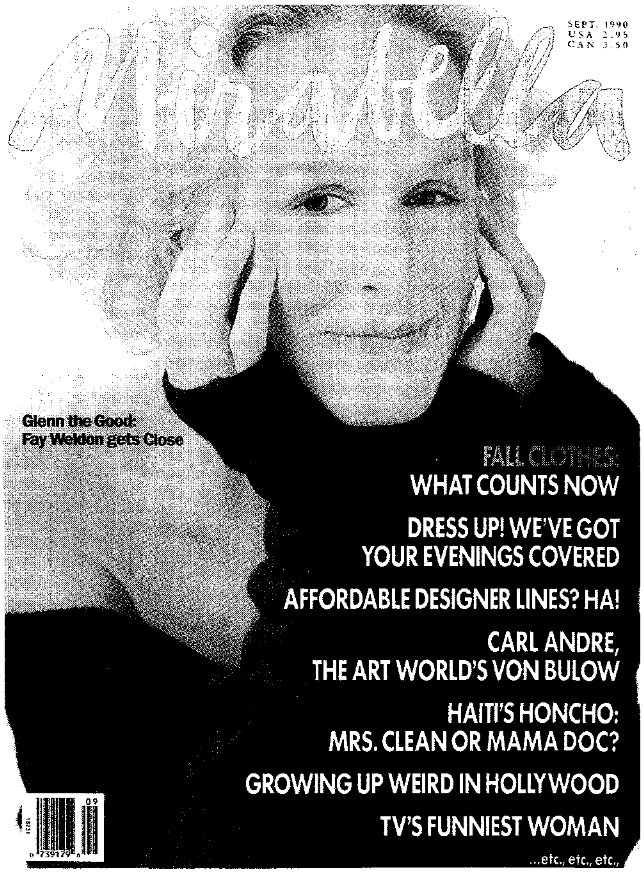
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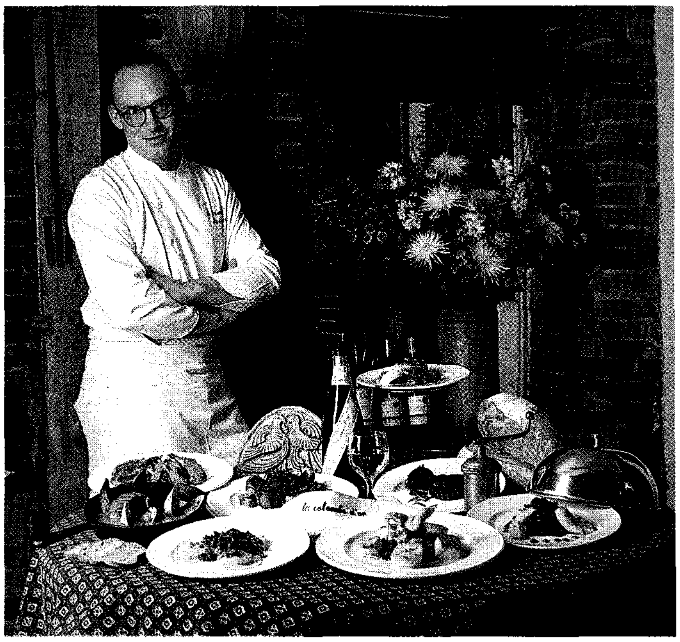
The Insatiable Critic/Gael Greene

THE RETURN OF THE NATIVES

"...Colombe d'Or is a warren of small rooms, cozy and romantic. I'll never get over the shock of finding a horse grazing at '21'..."

IN THIS SURREAL WINTER, MANHATTAN streets are often bare at night and New Yorkers seem wary and subdued. But one of these days, we're going to look up from our lumpy mashed potatoes and see blue skies and a new generation of ambitious American chefs bouncing off the ropes, courting culinary risk.



GOLD FINGERS: *Chef Mark May at La Colombe d'Or.*

Those aren't mashed potatoes cushioning chef Mark May's sublime, moist, barely gelled cod at **La Colombe d'Or.** It's white-bean-and-celery-root purée, with a wave of parsley-tinged vinaigrette (a melding of chicken stock and rare olive oil). Not bad for a kid from Kentucky who thought he was going to earn a living as an accountant. From a southern hotel kitchen to the Essex House to Mortimer's and Capsouto Frères, then to Monte Carlo, with a chance to run the range of a small restaurant and hang out in the three-star atelier of Alain Ducasse: That was the path that led May, now the whisk-in-chief, to La Colombe d'Or. The cod, the duck with its complex perfumery, the salmon with chanterelles and mesclun, are all School of Ducasse, delivered by his enthusiastic disciple.

May still stews the house's signature cassoulet and bouillabaise—dutifully preserving the duck, the gizzards, pork shoulder, stuffing his own sausage—but if tonight's slightly weary cassoulet is any indication, his passion is elsewhere. It sings in the stunning truffle haze of wild-mushroom ravioli with fried shallots; in the ragout of sweetbreads and morels served with bits of pig's foot in a port-spiked swirl; and in tonight's odd coupling of goat-cheese gnocchi and delicate ribbons of rabbit with fried sage, another dazzler.

La Colombe d'Or is what so many village restaurants used to be, a warren of small rooms below-sidewalk with bare brick and architectural improvisation, cozy and romantic. Still, it needs freshening. And the hostess should not spray-clean bare wooden tabletops while people are eating. The lemon scent is numbing.

A parade of remarkable appetizers makes lunch for a food-fiend friend and me. Those sense-striking ravioli, a crusty caramelized quail on eggplant pancake, squab salad, less successful panfried canneloni of shredded beef—everything wearing a boa of exquisite leafettes. Plump snails that taste of grass are layered between roasted beets, topped with a julienne of oyster root, napped with a Rhône-wine-spiked Bordelaise in another spectacular. The intensity of ratatouille comes from garlic confit beaten into the smartly reduced pot liquor. Even the giveaway tapénade served to spread on thick slices of country bread is exceptional—the purple of calamata olives, salty from capers, mustard, and anchovy.

With starters $5 to $12 and entrées $16.50 to $25 ($2 or $3 less at lunch), two can easily spend $100 to $120 or more for dinner, the better to finance May's truffle flourish, the costly olive oil he must fly in himself at $25 a liter, the hazelnut flakes he can't find anywhere except in France. And be warned, not every act of brio is a triumph. Even the cod may be overcooked, as it was one night. We sent it back, and a fresh batch appeared under the copper warming bell—perfection. Too hot searing of the tuna toughened the edge, though the juxtaposition of beets and tiny rectangles of butternut squash is delicious—as is the chicken with olives and rosemary.

Pastry chef Joyce Wong turns out the Ducasse-inspired chocolate galette, served here with wonderful chocolate-apricot sorbet. Everyone seems to love the big diamond-shaped clusters of caramelized nuts (served with vanilla ice cream), so I'm the lone dissenter. There is an apple-and-raisin confection wrapped in a turban of phyllo, nicely citric lemon tart with a sweet, wet twist of preserved lemon, peel and all. Crunchy praline crumbs add pizzazz to a good ginger custard. Ms. Wong does the most fragile buttery cookies, and when none appeared at dinner, I felt seriously deprived.

La Colombe d'Or, 134 East 26th Street (689-0666). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 6 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., C.B., D.C., M.C., V.

IT HASN'T BEEN EASY BEING **"21."** Striking a balance between creaking institution and yuppish master of the new universe, being fresh and inventive, wooing new blood yet staying comfortably boring so as not to offend the old—ah, there's the rub. But the new old "21" has done it.

I'll never get over the shock of finding a full-size horse grazing in the lobby. In my myopia, I imagine a mounted policeman has strayed. But otherwise, the spanking new fixtures of the bar are weathering nicely. The faces that greet you by name, expedite the cloakroom shuffle, shake your hand, seem reassuringly familiar. The bottoms planted on the red leather banquettes, beneath the legendary corporate toys, are a reassuring mix of generations—John Fairchild in a handsome domestic quartet, dapper Mark Goodson with the inevitable glorious young blonde, affluent survivors of the downwardly mobile movement, couples in their thirties and forties.

And chef Michael Lomonaco (who survived the odd Alain Sailhac–Anne Ro-

Photograph by Lisa Bogdan.

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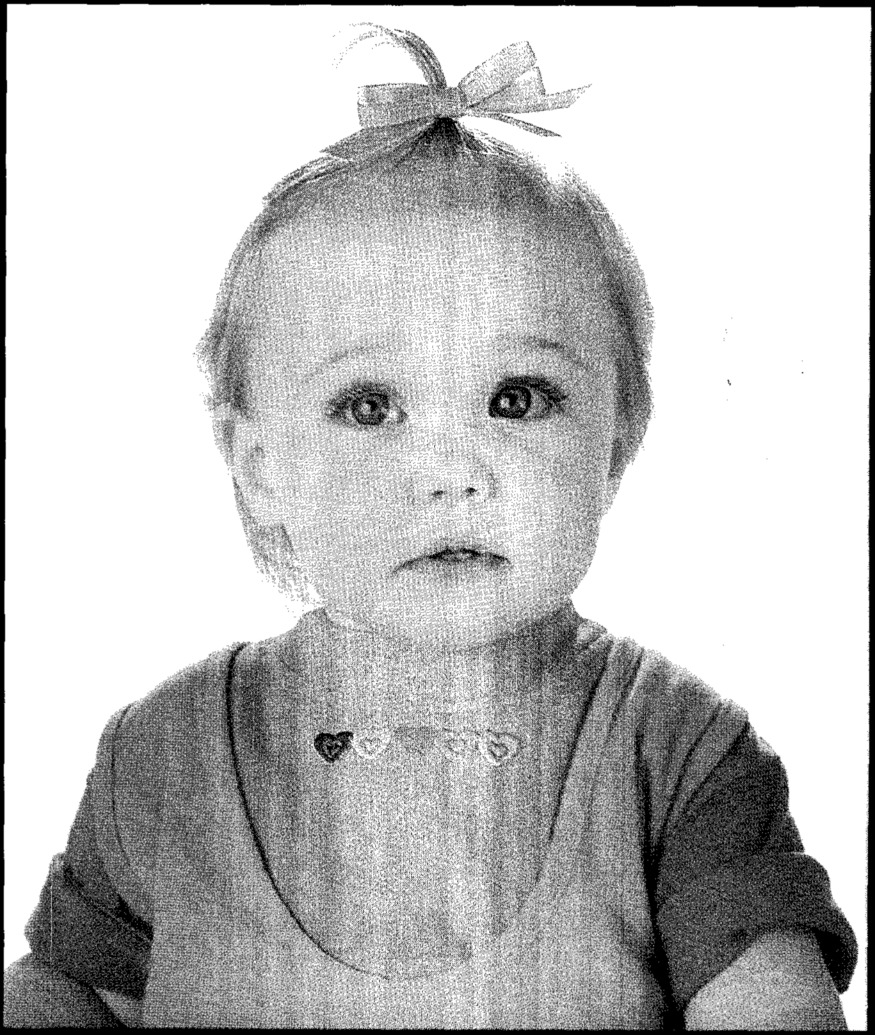

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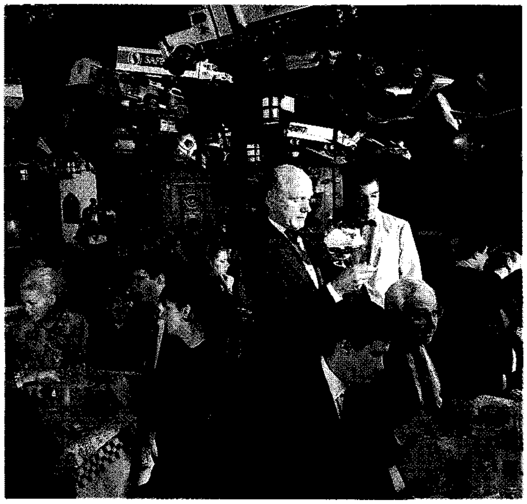
senzweig coupling) has found a cuisinary balance: vibrant chutneys and salsas to tickle contemporary taste, homey standards revisited for traditionalists, boring nanny fare for the hopelessly ossified. In its most golden moments, "21" was never celebrated for its kitchen, though splendid game and superior imported sea creatures were. And are. Best not to exaggerate. Best just to say the food is better today, occasionally a letdown, now and then a triumph.

There *will* be sparkling Dungeness crab, season permitting. If you have to ask the price, you probably can't afford it. Double-digit appetizers abound ($14.50 for good fried calamari, $18.50 for a superlative crab cake), and entrées start at $29, hitting $39 (less at lunch). We are humbly grateful when sommelier William Phillips finds a $44 red we love from the cellar of high-priced treasures.

Even though the second-floor dining room (where we once survived Siberian exile) is closed, "21" is still a test of your clout. The first nave of the saloon is *it*, my friend. Back-room dismissal can break a too fragile ego. Lunch bustles, a riffle of seeming prosperity, but the kitchen's uneven: good black-bean soup, wimpy chicken hash, pleasant vegetable strudel with goat cheese, that marvelous Dungeness crab, sandy duck sausage, and boiled beef with a sedate horseradish sauce that makes one long for the bollito misto fuss of Le Cirque.

Our luck is better at dinner. Tender wild-mushroom ravioli float in a fragrant duck consommé. Zesty barbecued shrimp served with fried zucchini satisfy two pop cravings at once. And the black-pepper pasta with crunchy vegetables has a lively afterkick. Tangy green wine grapes add complexity to sweetbreads and to foie gras with currants. Both the swordfish and quail are too cooked, but the bird on its fragrant couscous nest is full of flavor. Lemon-scented orzo comes with impeccable rack of lamb, and chicken is perfect with crisp fried shallots speckling mashed potatoes.



THE NEW MATH: *The scene at "21."*

Chef Lomonaco, 36, was an actor–hobbyist cook–cabbie when a passenger named Patrick Clark urged him to attend New York City Technical College's restaurant school. Now, after stints at Le Cirque and Maxwell's Plum, Lomonaco puts up his own currants and chutneys, calorie-counts the house's new "Trim" menu, and can still send out a platter of irresistible puffed-up pommes soufflés.

The superlative profiteroles or butter-rum sundae, apple pie with vanilla ice cream, and mucky-sweet German chocolate cake with coconut-pecan frosting are properly rich, and the delicious cookies—so many of them—are a mix of Mom's and the superlative fancies of the late-lamented Tiptoe Inn. If "21" can keep this up, what fallen giant can't come back? Even New York City.

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USED GOODS

". . .I was amazed by the petulant jokes in *Scenes From a Mall. King Ralph* and *Sleeping With the Enemy* seem secondhand. . ."

BAD COMPANY: *Woody Allen and Bette Midler feuding in* Scenes From a Mall.

THE TWO COUPLES IN PAUL MAZURSKY'S 1969 satire of modern bourgeois marriage, *Bob and Carol and Ted and Alice,* may have seemed awfully silly at times, but they were protected by youth and beauty. Their follies had the grace of fresh experience and ardent exploration.

Satire, however, can be cruel to middle age. In Mazursky's **Scenes From a Mall,** an upper-middle-class Los Angeles couple—Nick (Woody Allen), a successful sports lawyer, and Deborah (Bette Midler), a best-selling writer-psychologist—have acquired a depressing sourness. In the deluxe Beverly Center, where they are shopping for presents on their sixteenth anniversary, they quarrel. Each reveals an adulterous affair, and their marriage almost dissolves. Mazursky usually has complete mastery of tone in this sort of material, so I was amazed by the petulant, nagging jokes, the perceptions that were more deflating than funny. Nick and Deborah appear baffled by their own lies, and when they turn defensive and self-justifying, we feel embarrassed for them.

The symmetrical structure, with each character confessing and then getting furious at the other's confession, feels like the interlocked jokes of a cabaret skit (Mazursky used to write such skits years ago). And the single setting, with the characters leaving, returning, roaming, sitting, adds to the impression of contrivance. Anyway, a mall is an ugly, visually punishing place to use as background for an entire movie. Setting up a consumerist palace as the spiritual home of these two puts them down from the beginning—surely Mazursky, whose comedy about the Los Angeles rich, *Down and Out in Beverly Hills,* is a near-classic, knows there's more to these people than he's showing us.

Deborah's best-seller is about the way couples need to renew their marriages every few years, and the movie is meant to put her theories to a rather brutal personal test. She's supposed to be a good shrink, but Midler works up such a briskly professional air for Deborah that she killed half my interest. Allen's Nick is the kind of self-seeking and self-protecting guy that he has played in his own and other people's movies, but Mazursky's writing doesn't let him be very funny; the character is mainly anxious and sarcastic. Both Allen and Midler are required to play the scenes realistically, but as performers, they are inherently too stylized for such a trite, knowing, "psychological" approach to marital weariness. Hampered, they don't do as well as regular dramatic actors would have in the same roles. *Scenes From a Mall* is not a dud—there are a few jokes—but it left me with an almost mournful sense of disappointment.

ROUNDED JAWS, THICK, CURLY HAIR, TUMBLING stomach, and great wiggling hams—John Goodman is a supremely volatile physical object. All the good moments in David Ward's obvious, unimaginative comedy **King Ralph** are courtesy of Goodman's physical bulk, the abundant flesh bursting the banks of propriety. Once you've heard the premise of the movie, you can figure out the rest: England's royal family is wiped out—electrocuted in a photo session that goes awry; a search for an heir to the throne turns up an American living in Las Vegas named Ralph Jones (Goodman), a fifth-rate lounge performer, beer-belly slob, loser, and quitter. What follows are 101 varieties of bull-in-the-china-shop jokes. But Goodman keeps the Jell-O bouncing.

Ralph shows up at Buckingham Palace in his shiny Green Bay Packers jacket and is met by the horrified stares of the royal entourage—Willingham (Peter O'Toole), the superbly contemptuous royal secretary whose hauteur, it turns out, is fueled by deep reverence for the monarchy, and, later, Lord Graves (John Hurt), who hopes that the "usurper" Ralph will be a complete flop and abdicate so he can grab the throne himself. Ralph is schooled by Willingham, with predictable results.

Goodman has his moments, though. He does deft work with a teacup that gets stuck on one of his portly fingers, and there is a spectacular bit at a royal banquet in which a game hen shoots away from his plate and causes a rushing, domino-row toppling of wine- and water glasses from one end of a lengthy table to the other. Goodman's glory, however, is his butt. Commencing a rendition of "Good Golly, Miss Molly" at a royal ball, he thrusts it out, sending a harpsichord stool spinning along marble floors.

Ralph falls in love with a commoner, someone like himself—Miranda, played by wistful, pie-faced Camille Coduri—and fends off Princess Anna of Finland (Joely Richardson), who looks stately and remote but speaks in a bassy voice of her unspeakable desires for him. The movie

Photograph by Brian Hamill.

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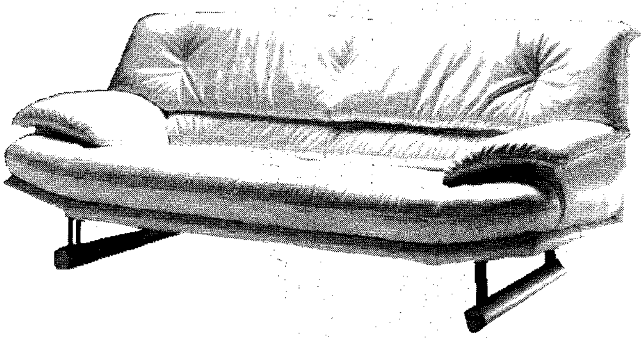

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all seems familiar, with faint echoes of older comedies about ordinary people forced to play royalty and hating it. Ward celebrates a jovial American vulgarity that is supposed to be the very stuff of life. Ralph is sentimentalized, while the jokes about English propriety seem far too easy. *King Ralph* may have picked the wrong target: There's a weighted elegance—a fairy-tale solemnity—about royal ceremonies that makes one not want to see them mucked up. Ralph isn't the vulgarian; David Ward is.

IN **Sleeping With the Enemy,** JULIA ROBerts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house—all gleaming surfaces and huge windows on the sea—the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and makes love to her sadistically with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background (not much of an aphrodisiac, in my experience).

Staging her own death, the wife escapes, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. He takes her as well to a fairground, where she laughs for the first time. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive.

The movie is based on a novel by Nancy Price, but the director, Joseph Ruben, draws heavily on the characters and moods of his own earlier thriller, *The Stepfather.* This is *The Stepfather* without wit. Bergin, the formidable-looking Irish actor who showed some promise in *Mountains of the Moon,* holds his character in such control that the performance never comes to life. The beautiful Roberts is touching but rather wan and limited. Everything about the movie feels secondhand and overcooked. In the Cape Cod section, the angular elegance of the house is much dwelt on, as if sadism were somehow built into modern design; the college teacher is almost a cartoon of a sensitive male. There was only one moment when I felt anything approaching the thrill of premonition. Alone in her new house, where she has spent months messing up the towels, Roberts is taking a bath and notices, suddenly, that they have been hung on their rack in a perfect row. ■

Art/Kay Larson

THE WOMAN IN QUESTION

"...MOMA gives Liubov Popova her first show west of the Urals. It is best to remember her as she was: a clairvoyant futurist..."

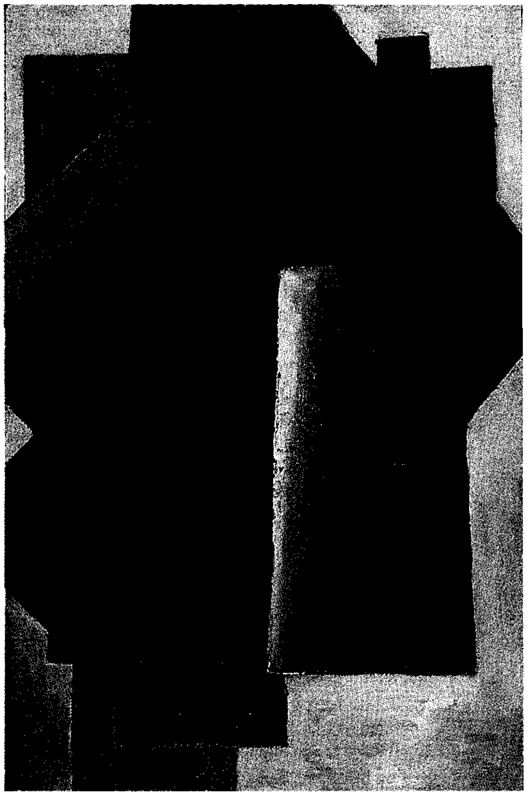
IF WAR IS FOG AND REVOLUTION IS WAR BY other means, then we should expect the thick haze around the life of **Liubov Popova,** one of the best of the Russian artists whose careers began and ended on either side of the 1917 Revolution. Concealed in the bare facts of her life is a drama of unknown dimensions. The question rattles around the Museum of Modern Art's exhibition like a ghost: But who *is* she?

Compared with her avant-garde colleague Kazimir Malevich, a man caught in the wheel of great events, Popova had a short destiny. She died in 1924, at 35, of scarlet fever at a moment when optimism still reigned, well before the conservative crackdowns that broke Malevich.

So much was going on here that we'll never completely understand. A small number of fiercely competitive artists, caught up in momentous political events, felt they were creating history. The battles have come down to us mostly as manifestos and as a bewildering flurry of acronyms defining new groups and shifting alliances. The more personal side of this story is lost in the great confusion of the war years and after. Never before or since has art so urgently felt its social mission or had such a long, corrosive disillusionment. The Russian Revolution begins to sound like an enormous, endless co-op meeting.

To Westerners, Popova sank into a kind of oblivion after her death—until loans began to flow from the Soviet Union. In 1981, MOMA curator Magdalena Dabrowski came away from a Russian avant-garde show at the Guggenheim convinced (like many of us) that Popova had been drastically underrated.

To do something about it, the museum had to hustle money from the endowments, since major corporations prefer to sponsor shows of artists whose names everyone already knows. In 1989, with the show delayed by scheduling problems, Dabrowski watched while Soviet state museums opened the first Popova retrospective since the year of the artist's death. Now MOMA is at last ready to give Popova her first show west of the Urals. It's a small selection, much of it from the George Costakis collection, one of three main repositories of Popova's work. Whether because of the modest size of the show or because of expectations about Popova's stature, we're left with more questions than answers. Popova is as good as we expected and yet dwarfed by Malevich, whose magnificently illuminating retrospective opened at the Metropolitan a week before hers.



BUILT WORLD: Painterly Architectonic, *1916.*

Malevich looms over Popova's shoulder the way he did in life. Popova arrived at pure abstraction—the floating colored planes she called "Painterly Architectonics"—in 1916 by the normal Russian route through Cubism and Futurism. The daughter of a rich bourgeois family, she took off for Paris in 1912 with a friend and fellow artist, Nadezhda Udaltsova, and came back a convert. Her Cubist pictures are heavy as lead and a long way from Picasso and Braque, but in Moscow, in 1914, they bought her a crucial place in the "Jack of Diamonds" exhibition alongside Malevich, Udaltsova, Braque, Picasso, and Derain.

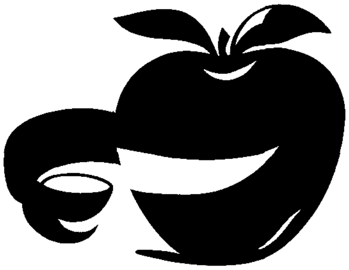
In 1915, Malevich hung his first nonobjective paintings in the famous "0.10" exhibition in Petrograd. Popova lent Cubist pictures to the same show, but she quickly realized where the future lay. Her next move was to duplicate Malevich's advance into nonobjectivity—with her best work ever. Her Painterly Architectonics are dense, bright, and energetic. They are also laboriously constructed and visually weighty, as though she had transposed the heavy Cubist space of her earlier works to this new planar world.

For a while, Popova swung in behind Malevich. By the evidence of this work, however, we can imagine that she had little use for his lofty justifications of Suprematism. And she missed part of the point. Malevich was a more radical, intellectual artist, with a clear program. His floating rectangles slice through a space that is as thin and white as high atmosphere, like a mental hyperspace, a field of pure play. Popova's abstract pictures are full of a contrary personality: more pragmatic, earthbound, conscious, emphatic. She swung away again at about the time Malevich's cosmic indifference to the proletariat began to get him into trouble. He thought of Suprematism as beyond petty politics, a dangerous position with revolution on the horizon.

At first, Malevich's Suprematism and Tatlin's Constructivism were not so far apart, though the egos of the two artists certainly were. Revolutionary Russia was a place of fierce disputes over principle. Aesthetic arguments sometimes broke into fistfights or degenerated into name-calling and deadly political backbiting. Malevich himself executed a nasty coup d'état that shoved Chagall out of a teaching position. Gradually, Tatlin got the better of Malevich, whose insistence on the irrelevance of art to any mediocre practical matters damned him to the guardians of the laboring class. Popova drifted toward Tatlin's politically correct Constructivism (she didn't live to see it defeated in turn by the Stalinists). From her pictures, you feel she was more of a Constructivist anyway.

Popova was married in 1918 and nine months later had a son; for a year after-

Photograph: collection of the Scottish National Gallery of Art, courtesy of the Museum of Modern Art.



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ward, she quit painting. Then, in 1919, her husband died of typhus. In 1924, she caught scarlet fever from her son (who died before her). Her own voice is not around to tell us what she felt—only her picture: wistful, sad, pretty, with full, twisted lips and haunted eyes. She was almost but not quite a leader—an assertive woman in the midst of even more powerful men. She signed on to movements defined by others.

Thus the shadow of disappointment that touches this show: You want to like Popova, for being a strong character and for holding her own in the typhoon of politics. But she wavered where Malevich did not. His is the greater arrogance, and the greater art. That's not to diminish Popova's achievements. Few Russians could match Malevich's brilliant ten-league leaps; for that matter, no woman of the time could begin to master the gamesmanship of a group leader. It's best to remember her as she was: a clairvoyant futurist. (11 West 53rd Street; through April 23.)

IT HAS TO BE WITH DELIBERATE IRONY THAT MOMA has installed **"British Photography from the Thatcher Years"** next door to Popova. The five photographers chosen by curator Susan Kismaric roll out acidic remarks on class, social consciousness, and the devastations of industry from a decade dominated by Thatcher conservatism. We are asked to compare two political systems—two polar extremes—unfairly, to be sure, but wickedly so.

British photography seems to have thrived on Margaret Thatcher's contradictions, which are also familiar on our side of the Atlantic. Chris Killip and Graham Smith live among the underclass, sending forth a predictably bleak, vivid parade of grim children, skinheads, and unemployed men (Killip) and sour barflies (Smith). John Davies looks at England's pastoral beauty with a cynic's eye: In one of his best pictures, energy-plant workers are tiny dots at play on the company recreation ground, dwarfed by four vast, tombstonelike cooling towers.

MOMA has pushed documentary photography for several decades now, and this show fits firmly inside its prescribed stylistic borders. New here are what you might call novelistic nuances—a softer, wittier outsider's gaze, a sensitivity to overtones and undertones. Martin Parr pulls sly tricks on the Thatcherite middle class: Typical of his angular humor is *Conservative "midsummer madness" party*, in which, on the contrary, the partygoers look barely alive. And Paul Graham, reporting from the war zone of Northern Ireland, resorts to a style that is almost documentary-abstract, as though out of disassociation from the craziness. "British Photography" is hardly the survey its title implies, but its sting is both strong and precise. (Through April 28.) ■

Cityside/Linda Bernstein

GAMES CHILDREN PLAY

> "...Photos from that first season show grinning boys and girls leaning on their bats, caps askew, proudly wearing their team shirts..."

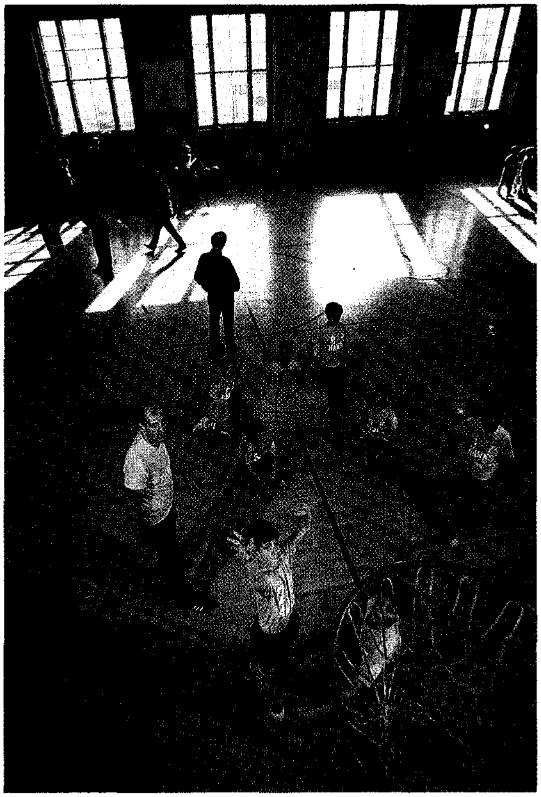
THOUGH ALL HE'S WEARING THIS NOVEMBER Saturday is a pair of green shorts, a soccer shirt, sweat socks, and sneakers, five-year-old Zander Ebin doesn't seem to be bothered by the cutting wind blowing off the Hudson. He's meandering around the edge of a ball field in Riverside Park, at 103rd Street, examining fallen leaves. Suddenly, there's a shout—"Alexander, listen to your coach!" Zander runs downfield toward a plump blonde, his teammate. She can't control a soccer ball three times larger than her foot. "Kick and run, kick and run!" coach Bob Hoffman calls encouragingly to her and the other kids on the Eeyore's Books for Children X soccer team.

Bob Ebin, Zander's father, stands on the sideline, focusing his son's attention (and a video camera) on the game. "You can't believe how much they've improved since the season started," he crows. The casual spectator must take him at his word on this point. Children from both teams—those not studying cloud formations, that is—cluster around the ball. No one holds position. Coaches call this "swarm ball," but the parents seem to think it's soccer.

In Central Park's North Meadow, at 100th Street, several comparatively sophisticated games are in progress. These nine- to fourteen-year-old boys and girls have the dexterity and strength to maneuver the ball. A sweaty boy with disheveled hair dribbles it upfield and kicks. The goalie pounces and throws the ball back. Another kick, and it slides into the goal from the side. *Score!*

All that day, from 8:30 A.M. till late afternoon, more than 600 boys and girls wearing soccer uniforms stream in and out of Central and Riverside parks. They are among the 1,500 children who play in the parent-run sports leagues that have sprung up on the West Side in the past five years. In spring, there's baseball; in fall, soccer; in winter, basketball. Unless noted below, all children who live in the catchment area (79th to 120th Streets, Central Park West to the Hudson) may play (they're chosen in order of registration), and if there are vacancies on the teams, children who live outside the neighborhood may get to play, too. There's a mix of boys and girls of different ethnic and economic groups—and differing sports ability—on each team. (For information on sports leagues in other parts of the city, see page 82.)

Since practically nobody gets paid—parent volunteers do the coaching, refereeing, preparing the fields, bookkeeping, scorekeeping, and timekeeping—registration fees for most leagues are modest. But that's no reflection on the quality of the teams. "We couldn't have asked for a better first baseball experience," exclaims David Martin about the Pee Wee League, where his seven-year-old son, Ian, plays.



SHOOTING HOOPS: *The Safe Haven league.*

IN 1985, WEST SIDER MARSHA HURST'S nine-year-old son Oliver asked her to drive him 100 blocks downtown so he could play baseball in the Peter Stuyvesant Little League. She balked. "I thought it would make more sense to begin a league up here," she says. "And I was really interested in reclaiming our neighborhood, in making our parks safe for our children."

Negotiating the labyrinthine Parks Department bureaucracy requires motivation and energy, but Hurst has plenty of both. She teaches in the health-advocacy program at Sarah Lawrence College, sits on the parks committee of her community board, is a co-chairman of the Hunter College High School Sports Committee, is founder of a nonprofit organization called the Resourceful Family, and every six weeks spends a night at her synagogue's homeless shelter because "someone has to." She gets things done.

As soon as she realized how much zeal and persistence starting a Little League required, Hurst asked Bruce Berg, an associate professor of political science at Fordham, to help out. After they had requested eight ball-field permits and persuaded local merchants to sponsor teams, they began recruiting, posting notices in buildings, stores, and public schools within their Little League–chartered boundaries. Several weeks later, they had exactly enough players for eight teams.

And so, in the spring of 1986, Oliver Hurst-Hiller got to play with a Little League team in Riverside Park, almost beneath his living-room window. Photographs from that first season show grinning boys and girls leaning on their bats, caps askew, proudly wearing their team shirts. Snapshots of their parents catch *their* elation. "Even the first week, during the first practice, we all were bursting with the idea that this was really happening, that we had done it," says Hurst.

The West Side Little League games, for eight- to twelve-year-olds, are held on Saturdays and some Sundays (with occasional weekday practice) from March through June. Registration starts in January; this year is already filled. The yearly fee is $60; scholarships are available to children eligible for reduced-price school lunches. Write to Joe Walter, 392 Central Park West, apartment 3C, New York, New York 10025.

BY MIDSUMMER 1986, PSYCHOLOGIST ZINA Steinberg—with the help of the West Side Little League—had begun organizing the **Pee Wee League:** baseball for seven- and eight-year-olds. The Pee Wee season, yearly fee, and registration deadline are

Photograph by Charlie Samuels.

". . .Like the West Side League players, North Parkers are urged to play for fun and not to be too concerned about winning. . ."

the same as the West Side Little League's. Write to Rita Brody, 40 West 77th Street, New York, New York 10024.

In 1988, twelve-year-old Oliver Hurst-Hiller was playing his last season in Little League, so his mother began organizing a senior league. Soon after, Dwight and Iris Raiford (he is a Citicorp banker, she a domestic-violence caseworker in the Manhattan district attorney's office) reestablished the **Harlem Little League,** which had been defunct for years. This league, for six- to twelve-year-olds, draws its players from 110th to 120th Streets on the West Side and from 120th to 160th Streets, river to river. It also fields two teams for the physically and mentally disabled, ages 6 to 21, as long as they're in school. Games are held on Saturdays from March through June. The fee is $25, but financial aid is available. Register by March 1. For recorded information, call 926-2754.

The thirteen- to fifteen-year-olds play baseball in the **Harlem West Side Senior League.** Priority is given to former active members of the West Side or Harlem Little League. Games are held on Friday evenings and Saturday mornings from March through June; register by March 1. The yearly fee is $35; scholarships are available. Write to Marsha Hurst, 380 Riverside Drive, apartment 2H, New York, New York 10025.

New this year is the **West Side Little League Girl's Softball Division,** for nine- to twelve-year-old girls (next year, it'll be open to even younger girls); games will be held on Saturdays and some Sundays from March through June; register by March 15. The yearly fee is $60. Call Jim Carey at 362-7500.

THE SPORTS LEAGUES HAVE WROUGHT A SIGnificant change in the way parents view the parks. Naturally, most mothers won't let seven-year-olds travel to Pee Wee League practice unescorted. But parents *are* assured that while their children are playing baseball, basketball, or soccer in West Side League games, they're under the watchful eyes of responsible adults.

The more familiar they become with the parks, the safer parents have begun to feel. "When we went to watch a friend's daughter play soccer last fall, the park felt so great. My children were running around, and I knew they were safe," says Jo Sarzotti, an Upper West Side mother.

The **West Side Soccer League,** for five- to thirteen-year-olds, plays on Saturdays and some Sundays (with occasional practice) from Labor Day through Thanksgiving. Although there are no official geographic restrictions, most players live above West 43rd Street. The yearly fee is $50; registration is between May 2 and June 1, although teams may fill up before then. Girls may play on coed teams or in the Girls' Division. Write to West Side Soccer, Box 20257, Park West Finance Station, New York, New York 10025-1511. The **Harlem Soccer League,** for five- to twelve-year-olds, plays on Saturdays from September through November (with occasional practice). There are no geographic restrictions, and the yearly fee is $10; scholarships are available. Register by September 1. Call 926-2754.

Clearly, the East Side parents and children walking from Lenox Avenue into Lasker Rink, at 110th Street, in the half-light of a December early morning, share the West Side parents' confidence that they're okay in the park. "Sometimes visiting teams from Long Island ask if it's safe," says John Stickney, commissioner of the North Park Hockey Association, another parent-run league. "We assure them we've never had any problems."

Stickney, a senior editor at *Metropolitan Home,* spent a year as a West Side Little League coach and then, in 1988, established the North Park Hockey League. Most of North Park's players attend East Side private schools like St. David's; many of their fathers played hockey on prep-school or college teams. Since the league has no business sponsors, the children's registration fees must pay for ice time, and that's expensive ($300 per year); equipment costs about another $200. But all the leagues vow that no children shall be turned away because they cannot afford it.

Like the West Side League players, North Parkers are urged to play for fun and not to be too concerned about winning. And so, when a well-padded girl's skates go out from under her while she's chasing a puck, no one razzes her—no one on the team, that is. "I hope she doesn't do that in tomorrow's game," mutters one father.

That's how it goes in the other leagues, too. Parental competitiveness was muted when the soccer league began. But these days, irate parents go stomping after soccer-league commissioners Neville Colman and Kenneth Lubbock to complain that a referee didn't call an offside or that the opposing team's wing touched the ball with his hand.

All the league directors feel the strain of maintaining a balance between healthy competition and the leagues' democratic spirit. None of the leagues publishes scores, and all guarantee each child playing time, regardless of his or her ability. But, says a disheartened parent, "it's not much fun if you never win."

The **North Park Hockey Association** games, for six- to thirteen-year-olds, are played on Saturdays and Sundays from December through March. Register in September; children will be accepted during the season if places on the teams need to be filled. There are no geographic restrictions; applicants must be able to skate. Write to John Stickney, 425 Riverside Drive, apartment 11C, New York, New York 10025.

"I HOPE WE WIN ALL OUR GAMES," A NINE-year-old girl whispers to a friend. "Last year, my brother's team had a 2–8 record. That stinks."

It's the first Saturday in December. Eight- and nine-year-olds crowd into the P.S. 75 gym for their first practice with the **Safe Haven West Side Basketball League.** Fresh from a two-hour training session with athletic adviser Larry Byrnes (athletic director at the Collegiate School), twelve coaches take the children through a series of drills designed to teach rules and skills. These players look as if they might join hands and sing a chorus of "We Are the World": Half of them are ethnic minorities; one sixth are girls; some sport Collegiate School sweats, and others wear sidewalk specials. The children seem oblivious of these differences.

In one section of the gym, the children line up to take free throws. The girl who had been so eager to win misses her shot. She covers her mouth and giggles. On this first day of practice, the girls seem not to mind so much when they can't score. Otherwise, they play as aggressively as the boys, who treat them as they would any male opponent—at least on the court.

(Some parents would like to see a separate girls' division, given the success of the soccer league's all-girls' teams. The pink-and-purple soccer uniforms give these Lolitas a certain pizzazz but in no way diminish the rough-and-tumble nature of their play. Only the style of sideline encouragement distinguishes the all-girls' games. "Go for it, princess; keep on the ball, sweet potato," an enthusiastic dad urges his preteen daughter.)

While the children run through some of the rudiments of basketball, their parents straddle the undersize school chairs in a fourth-grade classroom. Eileen Palley, the league's director, begins her spiel. "We need someone to be in charge of security volunteers for this division," she says. Silence. "It could be two people." Silence. "I bet you thought you were taking your children here to play basketball." Everyone laughs; a hand goes up. "I'll do it with someone else," volunteers a woman with a Hispanic accent. A second woman raises her hand and nods. Three women who are

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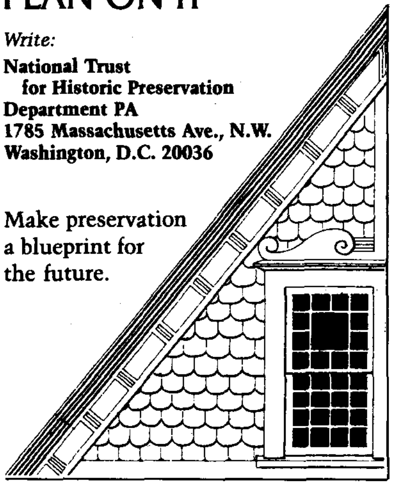

obviously private-school moms ask to share the position of division manager. As Palley reads off jobs, people take them. Marsha Hurst stands in the corner, smiling.

"I remember walking in Riverside Park after that first Little League game," Zina Steinberg reminisces, "and I remember thinking, Yes, this is possible. I won't have to move to the suburbs."

The **Safe Haven West Side Basketball League,** for nine- to thirteen-year-olds, holds games on Saturdays from December through March; register during October. Priority is given to West Side public-school children who live between 72nd and 120th Streets. The yearly fee is $50; scholarships are available. Write to E. Palley, 55 West 92nd Street, apartment 2J, New York, New York 10025.

NONPROFIT LEAGUES IN OTHER NEIGHBORHOODS

CALL **Little League Baseball, Inc.,** IN WILLIAMSPORT, Pennsylvania, (717) 326-1921, to find out if there's a league in your area.

American Youth Soccer Organization, (800) 421-5700, offers the same service for would-be soccer players. The national office will refer a parent to a regional commissioner. There are several leagues in New York City.

Sky Rink Slapshots. There are no geographic requirements. The games, for nine- to fourteen-year-olds, are held on Sundays from October through March; register during September. The yearly fee is $350; players must have all the equipment. Call Robert Kimball, 246-0162. To find out if there's a hockey league in your neighborhood, call the New York State Amateur Hockey Association, (716) 754-8557.

The Police Athletic League, Inc. (PAL), runs many recreational leagues—from roller hockey to basketball to flag football—throughout the city. Call PAL's central office, 477-9450, or the community-relations officer in your precinct. The leagues, funded by PAL and city tax dollars, operate at no charge to the children.

To find swimming, gymnastics, soccer, and basketball teams, call your local **Y.** Though the Ys are nonprofit, the charge for a season of Saturday mornings on the court may run up to $100 (some Y coaches are paid), plus a children's yearly membership fee of $40 to 100.

Rosemarie Dye is trying to reestablish the **Yorkville Girls' Softball League.** Interested parents should call 628-5331.

Catholic Youth Organization (CYO) Leagues are open to children who live within the boundaries of the various parishes that offer sports programs. (Up to 20 percent of the total enrollment can include children of other faiths.) There are many programs, among them T-Ball, baseball, track, and cheerleading. Some require a small registration fee. Call Anthony D'Angelo, 371-1000, ext. 2059. ■

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NOTHING DOING

"...Three companies at City Center: too ambitious and not enough dance ideas. Feld's new *Savage Glance* has genuine feeling..."

IT HELPS IF YOU DON'T THINK OF **Bebe Miller**'s entry in the recent three-company "American Movement" series at the City Center as a dance concert but rather as a music-theater piece with incidental dancing. That makes it no less calamitous a failure as an event, but it absolves Miller of some of the blame.

The evening-long work, *The Hidden Boy: Incidents From a Stressed Memory,* is the semi-autobiographical saga of Jay Bolotin, expressed in pictures and sculptures reproducing Bolotin's ventures into the visual arts and in narrative and songs composed and performed by him. Blown up for the stage, the sculpture is atrocious; the pictures, which owe much to the German Expressionists, have some minor interest and vitality. The music persistently repeats effects hardly worth making once, while the words—because of an execrable sound system—are largely unintelligible. The piece, then, purports to elicit your sympathy by telling a tale, but you can't make it out. Moreover, the project itself is too ambitious to be brought off by such a limited talent. The last, of course, is a state of affairs so prevalent nowadays that art lovers are inured to it.

As for Miller's choreography, admittedly stymied by a huge construction—housing the pictures and the backup musicians—that is plunked center stage, it's much the same as ever. Miller has a native flair for inventing brief phrases of vivid action but almost no craft when it comes to putting them together—linking them or building with them. So her work is like a series of isolated, if attention-getting, cries. Miller herself is a trenchant performer, a unique stage personality with some welcome edge to her, and she gathers fine dancers for her group. May they all go on to work without literary and scenic trappings.

OVERBLOWN: *Bebe Miller's* Hidden Boy, *part of "American Movement" at City Center.*

The World Upside Down, THE MAIN ITEM in **Elisa Monte**'s contribution to the "American Movement" programs, is a perfect example of what has gone awry in the choreographer's development and that of too many like her. Monte has led her own company for a decade. Since early works like *Treading* announced that she had some choreographic flair, she has steadily enlarged her theatrical aspirations and her career—working on an ever-increasing scale, with grander scenic investiture, contributing to the repertories of Establishment companies, and touring worldwide.

What she has failed to develop is her ability to make dances. Monte is still wedded to her original limited means, and even these are compromised. Interested in finding a physical equivalent for the steady-pulse music that attracts her, she lets herself be sidetracked by the desire for easy success, for impressing the audience in two minutes flat. So what you get from her are simplistic reiterations that are never even allowed to accumulate the force they might derive from going on at hypnotic length. Instead, she gives you a half-dozen "See Spot run"s and then switches to "One fish, two fish, red fish, blue fish."

The World Upside Down has an architectural set—huge white screens mounted on utilitarian frameworks—of pretentious dimensions and a busy movement life of its own. Coupled with crafty lighting, it is intended to conjure up the world of silhouettes and shadows, the mysteries of appearance and disappearance, the ambiguities inherent in devices, such as photography, for recording what is seen. In actual function, it overwhelms what little choreography there is.

Such glories as the work possesses lie in its score, composed for the occasion by Glenn Branca and played live by the New York Chamber Sinfonia conducted by Glen Cortese, and in the performance of the female dancers of Monte's group, who, with wonderfully varied physiques, sustain an overall effect of lushness and power. The costumes, if you're in the market for New Wave beachwear, are handsome, too.

David Parsons IS ANOTHER CHOREOGRApher who illustrates the malaise of the artistic generation coming to maturity. Like Monte, he's been at the game for about a decade, during the first half of which he was a star performer with Paul Taylor. His initial choreographic successes were essentially one-liners, dependent on gimmicks. They made him very, very popular with today's audience (a pair of them delighted the "American Movement" subscribers). Either he had the good sense to know he should move on or he had read a couple of biographies of the greats. At any rate, he wisely attempted to broaden and deepen his endeavors. Sadly, if the new *Rise & Fall* and the recent *Nascimento* are an indication, he hasn't got what it takes.

Parsons is trying to create abstract and semi-abstract dances of larger scope than

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his early pieces. While he is—has always been—capable of assembling a professional-looking stage picture, it serves no discernible purpose. He lacks the gifts of meaningfully structuring time and space and of evoking emotional states that have the potency of firsthand experience. Actually, there seems to be little thought or feeling worth sharing with an audience in these sizable current efforts. When it comes to content, they're as sophomoric as the "cute" early stuff.

What's most dismaying about Parsons's dances, though, is their utter lack of the strangeness and originality that are so tellingly the marks of genius. They offer you life as it's depicted in a glossy magazine: all surface glamour, no grit in the texture, no question left unanswered, no question worth asking, no disturbances in the field.

Eliot Feld HAS DONE IT AGAIN: HE'S CHOreographed that same ballet. *Fauna,* set to Debussy's Sonata No. 2 for Flute, Viola, and Harp, harks back to last year's *Charmed Lives,* set to chamber music by Ravel. Although *Fauna* gets the infusion of a four-member ensemble toward its finish, it is essentially a trio and is performed by the same people as its predecessor—Lynn Aaron, Darren Gibson, and Joan Tsao. The sense of déjà vu—Impressionist music, echolalic casting—is most suffocating in the movement itself. Once again (and again at intolerable length), the dancers twine closely in acrobatic configurations, as if influenced by Ashton's celestial *Monotones* I and II (also a pair of trios, created a year apart), and curl up together on the floor, one body nesting against another. In its costuming and in some of its decorative gestures, *Fauna* evokes Middle Eastern motifs that lend it a vague exoticism but no distinction.

The strongest of the four works that were new to Feld's audience at the Joyce this season is *Savage Glance,* in which Feld tackles a haunting Shostakovich string quartet (No. 11 in F Minor). A fierce ballet that depicts unremitting emotional pain, the piece is built on movement so bound and contorted that it seems to bruise and nearly paralyze its performers. Lynn Aaron and Jeffrey Neeck are its principals. We see each of them in solitary anguish and in a duet where she flies at him to attach herself to his body like an otherworldly demon and he responds by brutalizing and supporting her with the same impassive, laconic acceptance of the inevitable. The pair is set off to clever visual effect by a corps of seven implacable women.

The material, lacking both rhythmic interest of its own and coherent rhythmic interplay with the score, looks more like silent theater than like dancing, but it seems, at least, to be impelled by genuine feeling. ■

Music/Peter G. Davis

MODERN ROMANCES

> "...The younger generation benefits most from the new-music climate, but some older composers have never been so prolific..."

LABOR OF LOVE: *Composer Ezra Laderman, pianist Ilana Vered, and the Tokyo String Quartet.*

ARNOLD SCHOENBERG ONCE SAID THAT HIS music was not difficult, just badly played. That was more than 50 years ago, and how times have changed. Schoenberg may still pose problems for general listeners, but most of today's new music—both the good and the bad—is neither inaccessible nor incompetently performed. In fact, many musicians who used to shy away from the stuff now actually seek it out, and even the most conservative ears seem to find something to enjoy.

The picture is looking so rosy that some composers—Jacob Druckman, the New York Philharmonic's former composer in residence, for one—have breathlessly announced the dawn of a new Romantic age. That's hard to buy. Surely the mere act of writing music—any kind of music—has always been a Romantic gesture, even in those grim bygone days when the strict dogma of post-Webern serialism was pronounced the only way to go. Let's just say that the new-music scene has loosened up to a degree unimaginable in the fifties and sixties, when the young Pierre Boulez and his adherents terrorized composers who dared to stray from Darmstadt orthodoxy.

The younger generation naturally benefits most from the current welcoming climate, although that inevitably means much garbage hurled against the wall—nowadays, apparently, any well-connected mini-talent can get a major performance. Two young composers generously acclaimed and rewarded by the new-music Establishment recently had pieces played by the American Composers Orchestra and New York Philharmonic respectively, and by any standards I can apply, both scores sounded appallingly decadent. Michael Torke produced a bizarre piano concerto that could be mistaken for the work of a minor late-nineteenth-century Romantic, and David Lang delivered up a feeble collection of sound effects that would hardly have earned him a passing grade in orchestration class.

The Philharmonic's most recent premiere, under Zubin Mehta's direction, was by 34-year-old **Steven Mercurio,** better known hereabouts as a talented opera conductor. *For Lost Loved Ones* is a 40-minute tone poem in three parts that one very much wanted to like: "a tonal, romantic work, semi-programmatic in construction," says Mercurio, who also tells us that the piece was directly inspired by the still-unexplained disappearance of his younger brother.

Any favorable vibrations I might have felt when Mehta lifted his baton were quickly dissipated by the fortissimo onslaught, neon glare, and unspeakably horrible sensation of hearing a dozen cloned film scores by Max Steiner, Dimitri Tiomkin, and Franz Waxman being played simultaneously. The din was deafening, the banality breathtaking, and the vulgarity of it all overwhelming. One begins to wonder if the parties who select new works for the Philharmonic to play possess an iota of musical discrimination. I suppose we have the orchestra's current composer in residence and contemporary-music adviser to thank for the recent run of trash—David Del Tredici, whose own overblown neo-Hollywood style markedly resembles Mercurio's.

There is no dearth of genuine young talent that the Philharmonic could promote; to choose at random: Aaron Jay Kernis and Tobias Picker, two important composers who are neither on the minimalist bandwagon nor wallowing in the sickroom nostalgia of neo-Romanticism. Both listen to their own voices, and perhaps their time will come. Meanwhile, it's good to see some solidly established older composers getting more attention, especially those who stuck to their guns and refused to renounce allegiance to tonality when under fire years ago. Ned Rorem and Ezra Laderman, for example, have never been so busy or prolific, and both may now be producing their best work.

That may partially explain why the two composers' latest scores were recently taken up, and superlatively performed, by noted chamber groups that almost never play music later than Ravel. The Beaux Arts Trio gave the premiere of **Ned Rorem's** *Spring Music* for piano, violin, and cello, a Carnegie Hall–centennial commission that the composer tells us "reflects (insofar as nonvocal music reflects anything) the season of optimism." This it most surely does, and in that aphoristic manner Rorem cultivates, whether working with words or notes. An engaging sequence of five impressions, *Spring Music* is never at a loss for interesting ideas, each closely observed and precisely articulated, and without a wasted gesture. The pristine sonority of the score is all the more dazzling for being so gently understated, from those splashing sunbeams of the opening "Aubade" to the free-fancy flights of the concluding "Presto."

Ezra Laderman appends no poetic title

Photograph by Steve J. Sherman.

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to lure listeners to his Quintet for Piano and Strings, written for Ilana Vered and the Tokyo Quartet and first performed at the Metropolitan Museum of Art. None is needed. I have heard only a fraction of this composer's extensive catalogue, but from limited exposure I would say that the Quintet is among his most relaxed, unself-conscious, and lyrically abandoned scores. The light experiments in form and harmony of earlier Laderman pieces are here absorbed into a tonally based texture that flows with an easy assurance, deftly balancing many contrasting moods—Schumannesque in spirit but entirely contemporary in language. Vered and the Tokyo Quartet gave it a magnificently full-bodied, impassioned performance.

Few new large-scale orchestral scores survive their premieres, but *RiverRun,* by **Stephen Albert,** continues to lead an active life after winning a Pulitzer Prize in 1985. There is even a recording (Delos CD 1016) conducted by Mstislav Rostropovich, who insists that Albert has composed one of the most significant symphonic works of the eighties. The latest performance was given by the New Jersey Symphony under Hugh Wolff, which I caught in Englewood when it looked as if a musicians' strike might cancel the orchestra's upcoming Carnegie Hall appearance. Albert uses the neo-Romantic legacy of Strauss and Sibelius without shame, skillfully lacing it with Ivesian collage, Messiaenic exoticism, Stravinskian ostinatos, and more up-to-date spices to create a four-movement symphony inspired by the water imagery of James Joyce's *Finnegans Wake.* It's a substantial achievement, even if the score sometimes threatens to drown in its own nostalgia.

RiverRun opened a concert that merits some general comment, since it showed how much Wolff has accomplished in his six years as music director of the New Jersey Symphony, molding it into an orchestra of real musical profile and impressive technical facility. Wolff is also a programmer of ingenuity and imagination. By closing with Debussy's *La Mer,* the evening was framed by two evocative "water works" from either end of the twentieth century; in between came two fascinating examples of vocal Impressionism: Charles Tomlinson Griffes's luscious *Three Songs of Fiona MacLeod* and the premiere of a recently discovered aria for soprano and orchestra by Paul Dukas, *L'Ondine et le Pêcheur.* Apparently written in 1885, when Dukas was twenty, this attractively Massenet-scented score somehow escaped the censoring hand of a fastidious composer who destroyed more music than he saved. Dawn Upshaw was the appealing soloist, contributing her distinctive vocal presence to an unusually satisfying evening. Luckily, the musicians settled their differences, and New York heard the concert after all. ■

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FAMILY PLOT

"... .Neil Simon's recurrent family's recurrent infighting palls after the umpteenth time, but how flawless is the ensemble acting!..."

NEIL SIMON, WHOSE TWENTY-SEVENTH PLAY, **Lost in Yonkers,** seems destined to become his twenty-third hit, is a master all right, but a master of what? Alexandre Astruc famously defined the new filmmaker as one who uses the camera as his fountain pen; Friedrich Dürrenmatt, no less famously, defined the true dramatist as one who "makes poetry with the stage" (as nearly as I can render "mit der Bühne dichten"). They meant using your genre as a writing implement, something you control idiomatically and absolutely, something you create not *for* but *with.*

Simon, too, as he again proves, has a mastery of his own but of a different order. He writes with... *the audience.* I watched them, at the Richard Rodgers Theater, laugh, cry, gasp, cheer, applaud in unison—his tools. He plays them like an instrument, pounds or caresses them like the keys of his typewriter, writes not so much stage actions as auditorium reactions. A Simon play is what the French call *une machine,* a better term than our "contraption," which is too pejorative. No, this is a splendidly constructed tickling machine, teasing machine, heart-tugging and tear-jerking machine that, after two and a half hours, ejects the average spectator with a blissful sense of having gotten the most for his mind, his heart, his dollars.

STRAINED RELATIONS: *Marsh, Gerard, Ruehl, and Spacey in* Lost in Yonkers.

I say this without derogation, let alone contempt. This is all the craft you can get this side of art, which the work, unfortunately, also aspires to but does not reach. Why not? The reason changes somewhat from one play of Simon's to another; in this one, it is that I can't fully believe any of the characters. Neither the German-Jewish termagant-grandmother, who has blighted the lives of all four of her children by ferociously denying them love, nor the infantile, vaguely loony daughter who, like her mother, has no friends but, unlike her, craves affection and, after 35 years, bursts her bonds and leaps from benightedness into wisdom. Nor the son who has become a gangster—hard to tell just how successfully—but who is also a mensch and a philosopher.

I might believe the other son, who, recently widowed (the time is 1942), goes to the South to collect and sell scrap metal to pay off his debts and leaves his reluctant and terrified boys, twelve and fourteen, with his no less reluctant and terrifying mother; but this son is not onstage enough. His other sister, reduced to a single verbal tic, is even sketchier. I almost believe the older boy, though not the younger, who is too clever by half. What I don't feel at all is that the place is Yonkers, that the time is World War II, that the gangster is up against other gangsters who might kill him, that Grandma can be so out of it yet also omniscient—that there is a real world out there, which, since this is not farce but serious comedy, matters.

And something else. I'm getting tired of Simon's perennial subject: the Jewish family with its particular dissensions, inflections, wisecracks, pathos. This recurrent family's recurrent infighting somehow palls after the umpteenth time.

But how consummately Gene Saks has staged it all, and how flawless the acting! As Granny, in a part quite unlike anything she has done, Irene Worth is larger than life without the slightest forcing, the least trickery. Kevin Spacey's gangster is absurd, frightening, likable—a hard combination superlatively managed. Mark Blum, as the boys' father, neatly makes hurt funny as well as hurtful; Lauren Klein, as the sister with the speech problem, makes gold nuggets of small potatoes. Jamie Marsh is understated and subtly nuanced as the older kid; as the younger, Danny Gerard is adorable without being cutesy. And as the childish daughter, Mercedes Ruehl gives a performance that incomparably encompasses octave upon octave of human feeling, from the most squeakily babyish to the deeply, achingly resonant, from cartoonish dizziness to the heroism of an Electra. And with what seamless transitions, impeccable calibration, breathtaking truthfulness!

Needless to say, there is solid scenery and costuming from Santo Loquasto, smart lighting from Tharon Musser. Now, if only we had one maker of plays as accomplished as this maker of machines and mass mesmerizer. Consider: After listening to Simon's onstage panegyrics to fudge sundaes, my companion could hardly wait to get home and make herself one. Who says life doesn't imitate art?

WHY DO I FIND CIRCLE IN THE SQUARE'S PRODUCTION of Alan Ayckbourn's **Taking Steps** so much less charming and satisfying than one I saw elsewhere, years ago? It seems to meet all the requirements. It is directed by Alan Strachan, a noted British director and frequent Ayckbourn associate, and produced on the kind of arena stage Ayckbourn wrote it for, where, slamming doors being impossible, he sub-

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stituted dartings among three floors collapsed into one another, i.e., one stage level simultaneously an attic, a second-floor bedroom, and a ground-floor lounge. Characters inhabiting different levels pass one another unseeing, and often run up and down staircases that are perfectly horizontal. The device is as stylized as Noh, but a good deal funnier.

The production values are fine. James Morgan's set for an oversize, ramshackle, frowzy house that Roland, a bucket manufacturer, has been renting but wants to buy; Gail Brassard's costumes, very English, very 1979, especially those for Elizabeth, a pop dancer, about to walk out on Roland after the briefest of marriages; and Mary Jo Dondlinger's lighting, which brings out the penumbral atmosphere of the place (aptly, Swinburnianly, called The Pines), once a house of ill repute one of whose girls was murdered and reputedly haunts it still, a succubus who kills her victims in the morning.

Also present is Mark, Elizabeth's brother, meant to succor Roland when he finds his wife gone, but more worried about Kitty, the dim fiancée who left him at the altar but is now returned to him by the police, who apprehended her for soliciting on Havistock Hill, and whom he still loves in his boring way: Anyone he speaks to at any length promptly dozes off. Then there is Tristram, a junior partner in the law firm representing Roland in the purchase of The Pines; he is painfully shy, negotiates stairs peculiarly and speech with a terminal stutter, but lucks out with women. Further, there is Bainbridge, the local builder, desperate to sell the house to Roland but much less eager to make the needed improvements. A Yamaha rider in black helmet and leather, he is Darth Vader on the outside and Pecksniff beneath. These six create an epic three-tiered misunderstanding, with purposes so crossed that if they were wires, society would come to a standstill.

Alas, the play needs a cast that is a clockwork ensemble and, preferably, British. True, the English actor Christopher Benjamin is a marvelous Roland, much less interested in buckets than in booze, which, indeed, he does consume by the bucket. And Jane Summerhays, an American who specializes in English roles, is a persuasive Elizabeth, dithering narcissistically as both untalented dancer and inept spouse. Bill Buell is a creditable Bainbridge, servile and dignified by turns, and able to make the word "Yamaha" send shivers up your funny bone.

But there it ends. Spike McClure, though a likable Tristram, is a frightfully American one; as the other solicitor, Kitty, Pippa Pearthree is as ungainly as she is uninspired, a transplanted Brit who, like so many receptionists and secretaries some years ago, made it strictly on her accent. Worst is Jonathan Hogan, who, as Mark, can do neither a British accent nor much of anything else. An actor with poor timing and the tiniest range, from A to A^1, he becomes grotesque when pushed even as far as B. Had the two Ayckbourn productions now running concurrently in New York pooled their resources, they might have gotten one play right.

HOW DO I WANT MY THEATRICAL HISTORY lessons? Not, I think, from the Joint Stock Theatre Company, a left-wing English group, founded in 1974 by David Hare, William Gaskill, and Max Stafford-Clark, which perceived theater as primarily political and believed in joint creation by the entire company—notions that seem to me detours at best, at worst cul-de-sacs.

Light Shining in Buckinghamshire (1976) was Caryl Churchill's first work with Joint Stock, and she got much better later on. Joint Stock crazily rotated its actors in a play, so that each, man or woman, got a crack at every part, male or female. This was supposed to make the play more universal while supplying a whopping alienation effect as well. Lisa Peterson's production for the New York Theatre Workshop reiterates this error. Not only is the procedure intellectually confusing in a play that races through the bloody English Civil War and its aftermath (1642–1660) in a plethora of fragmented scenes, it is also emotionally unnerving for anyone seeking identification with the people and events on display.

In an abstract, ahistorical context the device might be worth a shot, but is it the way to enlist American audience sympathy for a remote British struggle? When a nontraditional cast of six in a small theater, forced to play several roles each with minimal sets and costumes, has this additional handicap to contend with in an already drily didactic play—well, how many rugs can you pull out under the actors and spectators? Two or three of the abler performers, including the genuinely gifted Cherry Jones, end up looking no better than the untalented rest.

Do I hear you mutter "Brecht"? Well, Brecht did a lot of strange things, but drew the line at this sort of role-rotation. Besides, is it not time we started realizing that Brecht was a genius who triumphed *despite* some of his ideas, theatrical and political, not *because* of them? Well before intermission rolled around, I was ready to join the Ranters or Levellers or any other portrayed sect proclaiming the imminent Second Coming, if only they had facilitated my going first. I left at the interval, pursued by the odor of radical sanctity the play and production so numbingly exude.

Erratum: THE CAPTION THAT APPEARED last week with the review of *La Bête* was incorrect. David Hirson's play is at the Eugene O'Neill. Sorry. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

PROMISE YOU A HOSE GARDEN

THIS CHAIN ALWAYS DISCOUNTS WOMEN'S hosiery and activewear, including (in sizes S–L) leotards by Marika, Baryshnikov, and Analii, here $12.95; cotton-and-Lycra leggings by Marika and Baryshnikov, $10.95; Marika and Baryshnikov tops, $4.99; Round the Clock slightly irregular panty hose in Lycra Sheer, Ultra Sheer, and Control Top, here 3 pairs for $5. Cash only except for 32nd St. and Broadway stores, which take M.C., V. *Value Hosiery Center, 221 E. 86th St. (289-1515), Mon.–Sat. 10 a.m.–6 p.m.; 255 W. 23rd St. (243-7243), Mon.–Sat. 10 a.m.–6 p.m.; 271A W. 231st St. (548-2161), Mon–Sat. 10 a.m.–6 p.m.; 2345 Broadway, near 86th St. (769-0594), Mon.–Sat. 10 a.m.–7 p.m. and Sun. 11 a.m.–6 p.m.; M. Steuer Hosiery, 31 West 32nd St. (563-0052), Mon.–Fri. 8 a.m.– 5:30 p.m., Sat. 10 a.m.–4 p.m.; 107–10 71st Ave., Forest Hills (718-544-3699), Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts at all locations.*

SOME FRENCH DRESSING

BRIGHT, CASUAL FRENCH CLOTHING FOR women in sizes 6–14 and children 6 mos. to 14 years is reduced here. For example, cotton-twill floral jacket or pants, were $96 each, now $48; wool-blend pullover with cable and intarsia designs, was $125, now $60; tapestry socks, were $9–$15 a pair, now $6 for children and $9 for adults; washed-silk pants in cream, olive and charcoal, machine-washable and -dryable, were $130 the pair, now $65; cotton jacket, one size fits all, with removable lining and hidden hood, was $155, now $75; suede desert boots in sizes 5–10, were $60, now $30. A.E., D.C., Disc., M.C., V.; all sales final. *Naf Naf, 1188 Madison Ave., at 87th St. (289-6333); Mon.–Sat. 10 a.m.–6 p.m. and Sun. noon–5 p.m.*

RACK OF LAMPS

THIS SMALL GREENWICH VILLAGE SHOP sells ceramic lamps, hand-painted and airbrushed by New York artists. Items on sale include children's lamps, with designs of dinosaurs, cows, ducks, or cats, in two sizes, were $89 and $120, now $45 and $75, respectively; lamps in ginger-jar shapes, custom-colored to match your swatches and in 20 patterns, were $140, now $108; one-of-a-kind Racu lamps in charcoal finishes with white crackle glazes and copper-luster fish patterns, were $155, now $80. Shades are sold separately. A.E., M.C., V., checks accepted; all sales final. *Judith Stiles Ceramics, 339 Bleecker St., near Christopher St. (645-7693); Sun.–Thurs. noon–7 p.m. and Fri. and Sat. till 9 p.m.; 2/28–3/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

NOT FOR JUST ANY BODY

FOR BOTH WOMEN AND MEN, THIS SALON IS offering a one-hour facial with deep pore cleansing and moisturizing (usually $60) plus a treatment for hands and feet, including massage and warm paraffin to moisture and soften (usually $45), for just $60 total. An appointment is necessary. *Dorit Baxter, 45–47 W. 57th St., third floor (371-4542); Mon.–Sat. 9 a.m.–8 p.m.; through 3/31.*

FOR FEET'S SAKE

FEW-OF-A-KIND WOMEN'S SHOES AND boots, handmade in Italy in sizes 7–10AA and 5–10B, are discounted here. For example, mid-heeled pumps in taupe, copper, or brown with nailhead-studded heels, were $285, now $95; olive mid-heeled pumps with embossed-snake toe, were $285, now $95; mock-croc pumps, were $200, now $95; flat-heeled black velvet evening shoes with trapunto embroidery, were $275, now $95; dressy wedges in goldtone on black, were $275, now $95; a few pairs of mid-heeled black patent D'Orsay pumps, were $200, now $95; leather, velvet, and metallic-leaf-print riding boots, were $455, now $150–$175. Also, some linen pumps, were $275, now $50. A.E., M.C., V., checks accepted; all sales final. *Walter Steiger, 375 Park Ave., at 52nd St., Suite 2504 (688-5050); Mon.–Fri. 10 a.m.–5 p.m.; through 3/1.*

STENCIL IT IN

FOR TWO DAYS, THIS UPSTAIRS SHOP IS HAVing a 20 percent–off sale on everything you need to stencil your walls, floors, fabrics, or furniture. The decorative designs include country patterns, animals, fruit, flowers, architecture, and more, as well as the store's own exclusive designs that have been featured in decorating magazines. There are more than 200 patterns. A single-overlay stencil, was $7, now $5.60; a Lyn Le Grice 2-overlay stencil, was $27, now $21.60; an intricate architectural stencil, was $54, now $43.20; oil-based japan paint, was $3.25 for 50 ml., now $2.60; natural-bristle brushes, were $5.25–$7.25, now $4.20–$5.80. Checks accepted; no credit cards; all sales final. *Stencil World, 353 E. 77th St., Suite 3 (517-7164); Fri. and Sat. 10 a.m.–5 p.m.; 3/1–2.*

THE SILK OF HUMAN KINDNESS

THIS NOT-FOR-PROFIT THRIFT SHOP, RUN by the New York section of the National Council of Jewish Women, has received a generous donation of new famous-store women's clothing (sizes 4–12, some 14) and shoes (sizes 6–10M). Many silk blouses, here $30; few-of-a-kind dresses, such as a yellow linen with oversize buttons, here $35; shoes are $50 the pair; many leather handbags, most black, some brown, here $25; wool sweaters in various styles, here $25; a few military-look raincoats with zip-out liners, here $50; assorted linen jackets, here $25. Everything sold as is. A.E., M.C., V., checks accepted; all sales final. *Council Thrift Shop, 767 Ninth Ave., near 52nd St. (757-6132); Mon.–Fri. 10 a.m.–5 p.m., Sat. and Sun. noon–4 p.m.; while stock lasts.*

WORKING UP SOME SWEATERS

EVERYTHING AT THE NOT-FOR-PROFIT ELDER Craftsmen shop is handmade by expert craftspeople over 55. Now a selection of one- and few-of-a-kind merchandise is reduced, such as hand-knitted sweaters for women, were $200–$300, now $160–$240; hand-embroidered and -smocked dresses, hand-knitted sweaters, sizes infant to 6 years, now 20–50 percent off. For example, a long-sleeved dress with smocked ships, was $95, now $78; stuffed bears in costumes, were $85–$86, now $68; hand-crocheted and hand-knitted lap robes and afghans, in acrylics, were $95–$200, now 20–30 percent off; fabric or wood Christmas ornaments and hand-knitted Christmas stockings, pinecone wreaths, 20 percent off. Across the street from the shop, craft supplies will be discounted for two days only. Items include yarns for knitting, such as Germantown wool worsted, $2.50 a skein; Persian and tapestry yarns, $10 a lb. or 63 cents an oz.; odd balls of yarn, 50 cents–$1.50 a skein; blank needlepoint canvas, $3 a yard. M.C., V., checks accepted; all sales final. *The Elder Craftsmen, 846 Lexington Ave., at 64th St. (535-8030); Mon. & Sat. 11 a.m.–5:30 p.m.; Tues.–Fri. 10 a.m.–5:30 p.m.; through 3/16. Craft supplies sold 2/26–27, 11 a.m.–4 p.m. at 851 Lexington Ave., second floor (861-3294).* ■

A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY PATRICK KERNAN

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—2/27–3/12: *Blood in the Face.* #2—Through 3/14: "Landmarks, Breakthroughs, and Milestones in Black Film History." 2/27: *The Story of a Three Day Pass* (1967); *Watermelon Man* (1970). 2/28: *Hearts in Dixie* (1929); "Early Black Shorts." 3/1–2: *Stormy Weather* (1943); *Green Pastures* (1936). 3/3–4: *No Way Out* (1950); *The Blackboard Jungle* (1955). 3/5: *God's Stepchildren* (1938); *Dirty Gertie From Harlem* (1946). #3—*1900* (1977).

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Metropolitan.* #2—*Iron and Silk.* #3—*Cyrano de Bergerac.* #4—*Rosencrantz and Guildenstern Are Dead.* #5—*Vincent & Theo.* #6—"The Third Animation Celebration."

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Awakenings.* #2—*The Silence of the Lambs.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Hamlet.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*The Neverending Story II.* Opening 3/1: *The Doors.* #2—*L.A. Story.* #3—*Sleeping With the Enemy.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 2/27: *Portrait of Jennie* (1948); *Duel in the Sun* (1946). 2/28: *Animal Crackers* (1930); *Duck Soup* (1933). 3/1–2: *The Maltese Falcon* (1941); *Casablanca* (1943). 3/3: *Trouble in Paradise* (1932); *Design for Living* (1933). 3/4: *Juliet of the Spirits* (1965); *Il Bidone* (1955), in Italian with English subtitles. 3/5: *Leave Her to Heaven* (1945); *Rings on Her Fingers* (1942).

9. VILLAGE EAST—Second Ae. at 12th St. (529-6799). #1—*Scenes From a Mall.* #2—*Superstar: The Life and Times of Andy Warhol.* #3—*The Sleazy Uncle.* #4—*Mr. and Mrs. Bridge.* #5—*The Field.*

10. CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts. (505-7320). 2/27–3/2: *Henry V* (1988); *Tom Jones* (1963). 3/3–5: *Salaam Bombay!* (1988); *Il Norte.*

11. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Grifters.* #2—*King Ralph.*

12. CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave. (924-3363). *The Vanishing* (1988). In French and Dutch with English subtitles.

13. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Green Card.* #2—*Reversal of Fortune.* #3—*GoodFellas.* #4—*Alligator Eyes.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*L.A. Story.* #2—*The Silence of the Lambs.* #3—*The Silence of the Lambs.* #4—*The Godfather Part III.* #5—*Dances With Wolves.* #6—*He Said, She Said.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Home Alone.* #2—*Awakenings.* #3—*Edward Scissorhands.* #4—*King Ralph.* #5—*Once Around.* #6—*The Grifters.* #7—*The Grifters.* #8—*Sleeping With the Enemy.* #9—*Nothing But Trouble.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Kindergarten Cop.* #2—*GoodFellas.* #3—*Misery; Postcards From the Edge.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Princes in Exile.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *The Grifters.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*He Said, She Said.* #2—*King Ralph.* #3—*The Silence of the Lambs.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Awakenings.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Scenes From a Mall.* #2—*Hamlet.* #3—*Green Card.* #4—*The Field.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Home Alone.* #2—*King Ralph.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Silence of the Lambs.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*L.A. Story.* #2—*The Neverending Story II.* Opening 3/1: *Sleeping With the Enemy.* #3—*Popcorn.* #4—*The Grifters.* #5— *Misery.* #6—*GoodFellas.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Godfather Part III.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *He Said, She Said.* **EMBASSY 3—***Eve of Destruction.* **EMBASSY 4—***Ghost.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Nothing But Trouble.* #2—*Run.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone.* #2—*King Ralph.* #3—*Green Card.* #4—*Queens Logic.* #5—*Reversal of Fortune.* #6—*Edward Scissorhands.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Scenes From a Mall.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Sleeping With the Enemy.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Rosencrantz and Guildenstern Are Dead.* **CARNEGIE SCREENING ROOM—***The Long Walk Home.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Superstar: The Life and Times of Andy Warhol.* #2—*Nothing But Trouble.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Sheltering Sky.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 3/23: "Tribute to Great Stars." Featuring films by Eve Arden, Gary Merrill. 2/27–28: *Where the Sidewalk Ends* (1950); *Slattery's Hurricane* (1949). 3/1–2: *Mildred Pierce* (1945); *The Unfaithful* (1947). 3/3–4: *Cover Girl* (1944); *My Dream is Yours* (1949). 3/5–6: *Decision Before Dawn* (1951); *Phone Call From a Stranger* (1952).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Home Alone.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*King Ralph.* #2—*Reversal of Fortune.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Awakenings.* **CORONET—***The Grifters.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Misery; Postcards From the Edge.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Scenes From a Mall.* **CINEMA II—***Green Card.* **CINEMA THIRD AVE.—***Mr. and Mrs. Bridge.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Neverending Story II.* Opening 3/1: *The Doors.* #2—*L.A. Story.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Once Around.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs.* #2—*He Said, She Said.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves.*

65. UA EAST—First Ave. at 85th St. (249-5100). *He Said, She Said.*

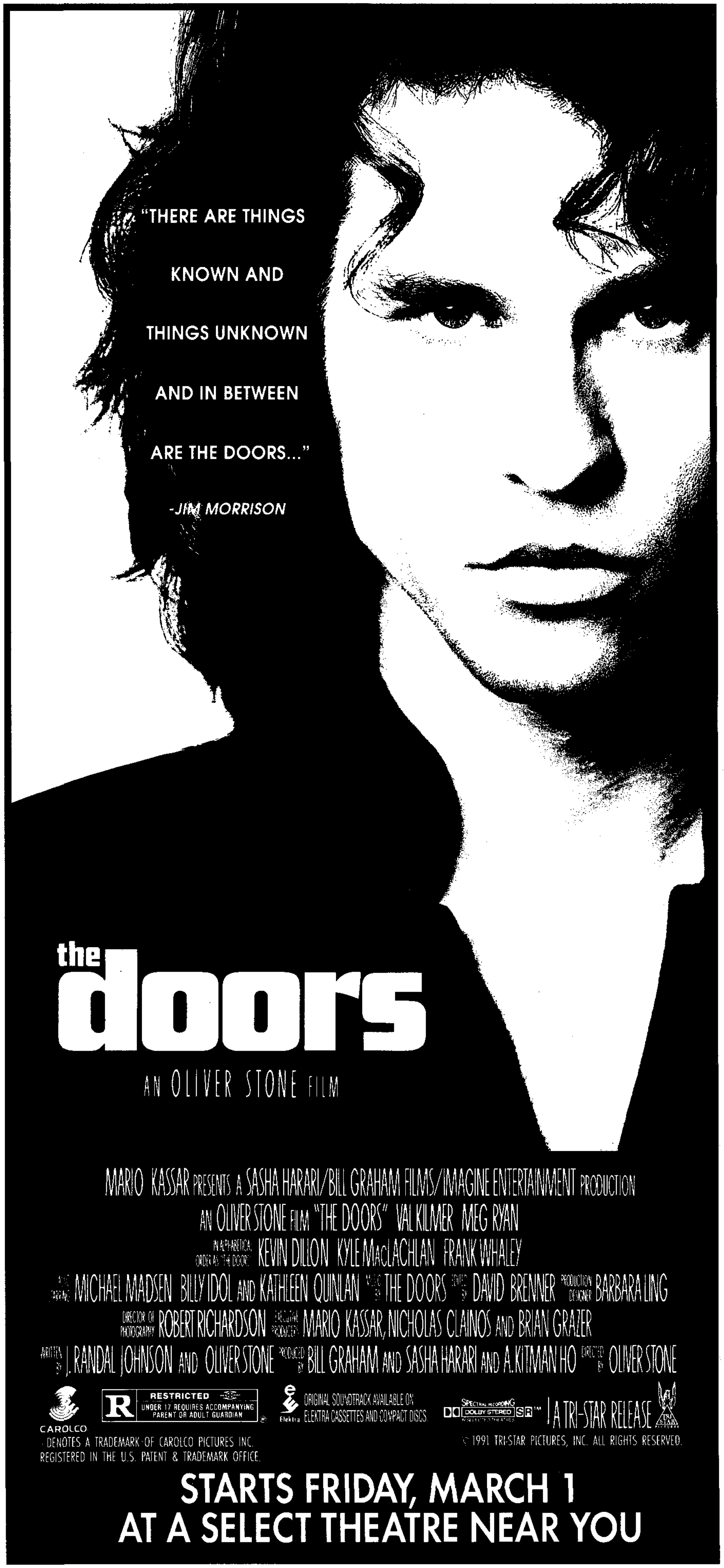
66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Scenes From a Mall.* #2—*Nothing But Trouble.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Edward Scissorhands.* #2—*King Ralph.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Awakenings.*



MARIO KASSAR PRESENTS A SASHA HARARI/BILL GRAHAM FILMS/IMAGINE ENTERTAINMENT PRODUCTION
AN OLIVER STONE FILM "THE DOORS" VAL KILMER MEG RYAN
IN ALPHABETICAL ORDER AS "THE DOORS" KEVIN DILLON KYLE MacLACHLAN FRANK WHALEY
ALSO STARRING MICHAEL MADSEN BILLY IDOL AND KATHLEEN QUINLAN MUSIC BY THE DOORS EDITED BY DAVID BRENNER PRODUCTION DESIGNER BARBARA LING
DIRECTOR OF PHOTOGRAPHY ROBERT RICHARDSON EXECUTIVE PRODUCERS MARIO KASSAR, NICHOLAS CLAINOS AND BRIAN GRAZER
WRITTEN BY J. RANDAL JOHNSON AND OLIVER STONE PRODUCED BY BILL GRAHAM AND SASHA HARARI AND A. KITMAN HO DIRECTED BY OLIVER STONE
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STARTS FRIDAY, MARCH 1
AT A SELECT THEATRE NEAR YOU

MOVIES

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Taxi Blues.* #2—*Ay, Carmela!* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Once Around.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*L.A. Story.* #2—*Nothing But Trouble.* #3—*He Said, She Said.* #4—*The Silence of the Lambs.* #5—*Scenes From a Mall.* #6—*The Grifters.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Green Card.* #2—*King Ralph.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Home Alone.* #2—*The Neverending Story II; GoodFellas.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Misery; The Neverending Story II.* #2—*Home Alone.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $4; senior citizens $3; children $2. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet;* additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky.*

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 3/3: "From Harlem to Hollywood, Part II: The 1970s New Black Cinema."

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Ongoing series: "Stan Brakhage: The 80s." 2/27–28: *At the Crossroads: Jews in Eastern Europe Today.*

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 3/2: "Reframing the Family." Tue.–Sat., 11 a.m.–6.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 3/10: "Asian American Video Visions"; Sundays at 2. 3/3: "Trilogy of Women's Voices": *On New Ground* (1983), dir. Loni Ding; *Unbidden Voices* (1989), dir. Prajna Paramita Parasher and Deb Ellis; *Knowing Her Place* (1990), dir. Indu Krishnan.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 3/5: "Authorized to Surrender: Tony Conrad 1977–90, a Video Retrospective." Tue.–Sat., 1–6. Series titles: "Snapshot History"; "The Science of (Ob)serving"; "Practice Spaces"; 'The Subject is Sex-(un)less Spotting Gender."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art"; "Black History Month"; "Constructing the Future: Early Soviet Cinema."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Hard, Fast, and Beautiful: Ida Lupino, Filmmaker and Actress"; "Academy-Nominated Films"; "Art of the Forties." 2/28 at 2:30: *Le corbeau (The Raven)* (1943), dir. Henri-Georges Cluzot, with Pierre Fresnay, in French with English subtitles; at 3 and 6: *Sea of Oil* (1990), dir. Mary Katzke, *Black Water* (1990), dirs. Charlotte Carf and Allen Moore, to follow; at 6: *Brief Encounter* (1945), dir. David Lean. 3/1 at 2:30: *Kind Hearts and Coronets* (1949), dir. Robert Hamer; at 6: *The Life and Death of Colonel Blimp* (1943), dirs. Michael Powell and Emeric Pressburger. 3/2: at 2: *Sullivan's Travels* (1941), dir. Preston Sturges; at 5: *Henry V* (1945), dir. Laurence Olivier. 3/3 at 2: *The Life and Death of Colonel Blimp* (1943), dirs. Michael Powell and Emeric Pressburger; at 5: *Kind Hearts and Coronets* (1949), dir. Robert Hamer. 3/4 at 6:30: "Cineprobe: An Evening With Abraham Ravett, screening of *Everything For You* (1989). The filmmaker will be present.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Series through 2/28: "The African Eye: Highlights of African Filmmaking."

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $6; members/advance $4. 3/2–3/23: "Spike Lee Film Festival." All films on Sat. at 3. 3/2: *She's Gotta Have It!*

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series 2/22–3/22: "Andy Warhol's Video and Television." Times vary, call museum. Through 2/28: "Untitled Factory Diaries: Interviews/Personalities (1965, 1970–76) and Warhol and Process" (1969–78); "Unreleased Television Narratives" (1973–75), excerpts from *Vivian's Girls, Phoney, Fight.* 3/1–7: *Fashion* (1979–80), excerpts from interviews with Fran Leibowitz, Halston, among others; *Fashion: The Betsey Johnson Story* (1980); *Fashion: The Empress and the Commissioner* (1980); *Andy Warhol's T.V.* (1980–83.)

WOMEN ONE WORLD CAFE—59 E. 4th St. (679-7350). $8. Through 3/2: "The 4th Annual Women's Film and Video Festival." All shows Thu.–Sat. at 8.Films and videos produced by women, with an emhasis on new experimental and documentary works.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone.* #2—*King Ralph.* #3—*Nothing But Trouble.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*He Said, She Said.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*Home Alone.* #5—*Awakenings.* #6—*Run.* #7—*Scenes From a Mall.* #8—*King Ralph.* #9—*Nothing But Trouble.*

154. FAIRMONT—(901-3006). The Fairmont has closed.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Silence of the Lambs.* #2—*Dances With Wolves.* #3—*L.A. Story.* #4—*The Neverending Story II; GoodFellas.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Home Alone.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*Home Alone.* #4—*The Neverending Story II; Dead Space.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Scenes From a Mall.* #2—*He Said, She Said.* #3—*The Silence of the Lambs.* #4—*GoodFellas.* #5—*The Godfather Part III.* #6—*Run.* #7—*Home Alone.* #8—*Eve of Destruction.* #9—*Kindergarten Cop; Misery.* #10—*The Neverending Story II; Popcorn.* #11—*L.A. Story; King Ralph.* #12—*Sleeping With the Enemy; Lionheart.* #13—*Nothing But Trouble.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Nothing But Trouble.* #4—*Dances With Wolves.* #5—*Green Card.* #6—*Scenes From a Mall.* #7—*Awakenings.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1— *The Silence of the Lambs.* #2—*Alice.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*The Neverending Story II; King Ralph.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cyrano de Bergerac.* #2—*The Neverending Story II; The Grifters.* #3—*Green Card.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Home Alone.* #2—*Misery.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*King Ralph.* Beg. 3/1: *Shipwrecked.* #2—*The Neverending Story II; Misery.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—*King Ralph.* #3—*Once Around; The Neverending Story II.* #4—*He Said, She Said.* #5—*L.A. Story.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Lionheart.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*King Ralph.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Kindergarten Cop.* #2—*Nothing But Trouble.* #3—*King Ralph.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Awakenings.* #2—*The Neverending Story II; Once Around.* #3—*Scenes From a Mall.* #4—*The Silence of the Lambs.* #5—*Home Alone.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Scenes From a Mall.* #2—*He Said, She Said.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Home Alone.* #3—*He Said, She Said.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*King Ralph.* #2— *Sleeping With the Enemy.* #3—*The Neverending Story II; GoodFellas.* Beg. 3/1: *Shipwrecked.* #4—*L.A. Story.* Beg. 3/1: *The Doors.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Lionheart.* #2—*Home Alone.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*L.A. Story.* #2— *Home Alone.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*Nothing But Trouble.* #6—*The Neverending Story II; Green Card.* Beg. 3/1: *The Doors.* #7—*Awakenings; Once Around.* Beg. 3/1: *Shipwrecked.* #8—*He Said, She Said.* #9— *Scenes From a Mall.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Run.* #2—*The Neverending Story II.* #3—*L.A. Story.* #4—*Dead Space.* #5—*Home Alone.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1— *The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Home Alone.* #4—*L.A. Story; GoodFellas.* Beg. 3/1: *Shipwrecked.* #5—*L.A. Story.* Beg. 3/1: *The Doors.* #6—*King Ralph.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Scenes From a Mall.* #2—*Nothing But Trouble.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dances With Wolves.* #2—*The Silence of the Lambs.* #3—*L.A. Story.* Beg. 3/1: *The Doors.* #4—*He Said, She Said.*

303. CORONA—PLAZA—(639-7722). #1—*The Godfather Part III.* #2—Program unavailable.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Home Alone.* #4— *L.A. Story.* #5—*He Said, She Said.* #6—*The Neverending Story II; Awakenings.* Beg. 3/1: *The Doors.* #7—*King Ralph.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*He Said, She Said.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Home Alone.* #2—*Nothing But Trouble.* #3—*Scenes From a Mall.* #4—*Awakenings; Green Card.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Awakenings.* #2— *The Neverending Story II; Once Around.* Beg. 3/1: *Shipwrecked.* #3—*Sleeping With the Enemy.* #4— *Home Alone.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sleeping With the Enemy.* #2—*Alice.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Cyrano de Bergerac.* #2—*Green Card; White Fang.*

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MOVIES

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Once Around*. Beg. 3/1: *The Doors*. #2—*Home Alone*. #3—*King Ralph*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Hamlet*. #2—*Scenes From a Mall*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Alice*.

313. FOREST HILLS—MIDWAY—(261-8572). #1— *The Neverending Story II; The Grifters*. #2—*The Neverending Story II; Once Around*. Beg. 3/1: *Shipwrecked*. #3—*Sleeping With the Enemy*. #4—*Home Alone*.

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*The Godfather Part III*. #2—*King Ralph*. #3—*Awakenings*. #4—*Green Card*. #5—*Dances With Wolves*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*He Said, She Said*. #2—*Once Around*. #3—*Home Alone*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs; The Grifters*. #6—*The Silence of the Lambs*. #7—*L.A. Story*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone*. #2—*He Said, She Said*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Silence of the Lambs*. #2—*Once Around*. #3—*The Neverending Story II* .

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Home Alone*. #2—*He Said, She Said*. #3—*Nothing But Trouble*. Beg. 3/1: *Shipwrecked*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs*. #2—*GoodFellas; The Neverending Story II*. #3—*Sleeping With the Enemy*. #4—*King Ralph*. #5—*Awakenings*. #6—*Scenes From a Mall*. #7—*L.A. Story*. Beg. 3/1: *The Doors*.

320. REGO PARK—DRAKE—(457-4002). *Awakenings; GoodFellas*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Silence of the Lambs*. #2—*Dances With Wolves*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*King Ralph*. #2—*Scenes From a Mall*.

401. NEW DORP—HYLAN—(351-6601). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Neverending Story II; Green Card*. #2—*Nothing But Trouble*. #3—*Sleeping With the Enemy*. #4—*Home Alone*. #5—*L.A. Story*. #6—*Awakenings; Once Around*. Beg. 3/1: *The Doors*. #7—*The Godfather Part III*. Beg. 3/1: *Shipwrecked*. #8—*The Silence of the Lambs*. #9—*King Ralph*. #10—*He Said, She Said*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*.

501. BELLMORE—MOVIES—(783-7200). *Scenes From a Mall*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Once Around*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Sleeping With the Enemy*. #2—*The Neverending Story II; Hamlet*. #3—*Once Around*. #4—*Nothing But Trouble*. #5—*King Ralph*. #6—*Home Alone*. #7—*Awakenings*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*King Ralph*. #2—*He Said, She Said*. #3—*Scenes From a Mall*. #4—*Home Alone*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Silence of the Lambs*. #2—*He Said, She Said*. #3—*Sleeping With the Enemy*. #4—*Home Alone*. #5—*L.A. Story*. #6—*Dances With Wolves*. #7—*Nothing But Trouble*. #8—*Scenes From a Mall*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone*. #2—*The Godfather Part III*. #3—*King Ralph*. #4—*The Grifters*. #5—*The Silence of the Lambs*. #6—*Sleeping With the Enemy*.

507. GREAT NECK—SQUIRE—(966-2020). #1—*Alice*. #2—*Nothing But Trouble*. #3—*Scenes From a Mall*.

TWO WARRIORS. TWO DREAMS. ONE DESTINY.
HARUKI KADOKAWA PRESENTS
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508. HEWLETT—HEWLETT—(791-6768). *GoodFellas; The Neverending Story II.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Alice.* #2—*The Silence of the Lambs.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Misery; Postcards From the Edge.* #2—*Kindergarten Cop; Nothing But Trouble.* #3—*He Said, She Said.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Scenes From a Mall; White Fang.* #2—*Kindergarten Cop.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs.* #2—*He Said, She Said.* #3—*The Godfather Part III.* #4—*L.A. Story.* #5—*Dances With Wolves.* #6—*Green Card.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Silence of the Lambs.* #2—*Scenes From a Mall.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Home Alone.* #2—*Sleeping With the Enemy.* #3—*Dances With Wolves.* #4—*L.A. Story.* #5—*Alice.* Beg. 3/1: *The Doors.* #6—*The Silence of the Lambs.*

515. MALVERNE—TWIN—(599-6966). #1— *White Fang; Misery.* #2—*Hamlet; Look Who's Talking Too.*

516. MANHASSET—MANHASSET—(627-7887). #1—*L.A. Story.* #2—*Sleeping With the Enemy.* #3—*He Said, She Said.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Home Alone.* #2—*Sleeping With the Enemy.* #3—*He Said, She Said.* #4—*Once Around; Awakenings.* Beg. 3/1: *The Doors.* #5—*Nothing But Trouble.* #6—*The Neverending Story II; GoodFellas.* Beg. 3/1: *Shipwrecked.* #7—*King Ralph.* #8—*L.A. Story.* #9—*The Silence of the Lambs.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dances With Wolves.* #2—*Sleeping With the Enemy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Alice.* #2—*The Silence of the Lambs.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1— *He Said, She Said.* #2—*The Neverending Story II; GoodFellas.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Cyrano de Bergerac.* #2—*Alice.* #3—*Hamlet.* #4—*Awakenings; White Fang.* #5—*King Ralph.* #6—*The NeverendingStory II; GoodFellas.* #7—*Home Alone.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Silence of the Lambs.* #2—*Dances With Wolves.* #3—*The Grifters; Nothing But Trouble.* #4—*Green Card.* #5—*Scenes From a Mall.* #6—*Once Around.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Scenes From a Mall.* #2—*The Godfather Part III.* #3—*Once Around.* #4—*Green Card.* #5—*King Ralph.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Grifters.* #2—*Awakenings.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Alice.* #2—*The Silence of the Lambs.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*Awakenings.* #3—*Nothing But Trouble.*

528. SYOSSET—UA CINEMA 150—(364-0700). *L.A. Story.* Beg. 3/1: *The Doors.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*He Said, She Said.* #2—*Scenes From a Mall.* #3—*Home Alone.* #4—*The Neverending Story II.* #5—*GoodFellas.* #6—*Sleeping With the Enemy.* #7—*The Godfather Part III.* #8—*Look Who's Talking Too.* #9—*The Silence of the Lambs; Eve of Destruction.* #10—*Run; Kindergarten Cop.* #11—*King Ralph; Postcards From the Edge.* #12—*Misery; Lionheart.* #13—*Nothing But Trouble; Popcorn.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Sleeping With the Enemy.* #2—*Nothing But Trouble.* #3—*King Ralph.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Green Card.* #2—*Hamlet.* #3—*Once Around.* #4—*Dances With Wolves.* #5—*Awakenings.* #6—*L.A. Story; Look Who's Talking Too.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Kindergarten Cop.* #2—*Taxi Blues.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Home Alone.* #2—*Once Around.* Beg. 3/1: *L.A. Story.* #3—*Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs.* #2—*He Said, She Said.* #3—*Scenes From a Mall; Dances With Wolves.* #4—*The Silence of the Lambs.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nothing But Trouble.* #2—*Alice.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*He Said, She Said.* #2—*Scenes From a Mall.* #3—*King Ralph.* #4—*L.A. Story.* #5—*Nothing But Trouble.* #6—*Hamlet.* #7—*The Neverending Story II; The Silence of the Lambs.* #8—*Once Around.* #9—*White Fang; GoodFellas.* #10—*Awakenings; Green Card.* #11—*Home Alone; Sleeping With the Enemy.* #12—*Dances With Wolves; Kindergarten Cop.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*He Said, She Said.* #2—*Scenes From a Mall.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.* #5—*GoodFellas.* #6—*The Neverending Story II.* #7—*King Ralph.* #8—*Once Around; Green Card.* #9—*Awakenings; Nothing But Trouble.* #10—*Kindergarten Cop; L.A. Story.* #11—*Dances With Wolves; Hamlet.* #12—*White Fang; Home Alone.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Sleeping With the Enemy.* #2—*L.A. Story.* #3—*Home Alone.* #4—*Scenes From a Mall.* #5—*The Silence of the Lambs.* #6—*King Ralph.* #7—*The Neverending Story II; Awakenings.* Beg. 3/1: *The Doors.* #8—*He Said, She Said.* #9—*Dances With Wolves.* #10—*Nothing But Trouble.* Beg. 3/1: *Mr. and Mrs. Bridge.*

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves.* #2—*Sleeping With the Enemy.* #3—*Home Alone.* #4—*Scenes From a Mall.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*Scenes From a Mall.* #4—*Alice.* Beg. 3/1: *The Doors.* #5—*King Ralph.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Scenes From a Mall.* #2—*Alice.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Sleeping With the Enemy.* #2—*Once Around.* #3—*Awakenings.* #4—*The Grifters.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). #1—*Sleeping With the Enemy.* #2—*Scenes From a Mall.* #3—*King Ralph.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Awakenings.* #2—*Sleeping With the Enemy.* #3—*Dances With Wolves.* #4—*Once Around.*

620. LINDENHURST—LINDENHURST—(888-5400). *Look Who's Talking Too.* Beg. 3/1: *Mermaids.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Scenes From a Mall.* #2—*Dances With Wolves.* #3—*King Ralph.* #4—*Sleeping With the Enemy.* #5—*The Silence of the Lambs.* #6—*Home Alone.* #7—*The Neverending Story II; GoodFellas.* #8—*L.A. Story.*

623. NORTHPORT—NORTHPORT—(261-8600). *Look Who's Talking Too.* Beg. 3/1: *Mermaids.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Home Alone.* #2—*Sleeping With the Enemy.* #3—*Dances With Wolves.* #4—*The Neverending Story II; GoodFellas.* Beg. 3/1: *The Doors.* #5—*The Silence of the Lambs.* #6—*He Said, She Said.* #7—*Scenes From a Mall.* #8—*L.A. Story.* #9—*Alice; Once Around.* Beg. 3/1: *Shipwrecked.* #10—*King Ralph.* #11—*Awakenings.* #12—*The Godfather Part III.* #13—*Nothing But Trouble.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Neverending Story II; White Fang; Nothing But Trouble.* #2—*Awakenings; Once Around.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Sheltering Sky.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Neverending Story II; GoodFellas.* #2—*Home Alone.* #3—*He Said, She Said.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Scenes From a Mall.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.* #3—*Scenes From a Mall.* #4—*Alice.* Beg. 3/1: *The Doors.* #5—*King Ralph.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs.* #2—*L.A. Story.* #3—*He Said, She Said.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Silence of the Lambs.* #2—*Dances With Wolves.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Dances With Wolves.* #2—*Scenes From a Mall.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Silence of the Lambs.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Sleeping With the Enemy.* #2—*Alice.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*L.A. Story.* #2—*Awakenings.* #3—*The Godfather Part III.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Dances With Wolves.* #2—*Scenes From a Mall.*

704. HARRISON—CINEMA—(835-5952). *L.A. Story.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs.* #2—*L.A. Story.* #3—*Sleeping With the Enemy..*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Scenes From a Mall.* #2—*Sleeping With the Enemy.* #3—*The Silence of the Lambs.* #4—*He Said, She Said.* #5—*King Ralph.* #6—*Dances With Wolves.* #7—*Nothing But Trouble.* #8—*The Neverending Story II; He Said, She Said.* #9—*Awakenings; Home Alone.* #10—*Green Card; L.A. Story.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Nothing But Trouble.* #2—*The Silence of the Lambs.* #3—*Awakenings.* #4—*Home Alone.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*He Said, She Said.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Scenes From a Mall.* #5—*L.A. Story; Nothing But Trouble.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*Run; White Fang.* #2—*Home Alone.*

714. PEEKSKILL—BEACH—(737-6262). #1—*GoodFellas; The Neverending Story II.* #2—*Nothing But Trouble; White Fang.* #3—*The Silence of the Lambs.* #4—*Dances With Wolves.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*He Said, She Said.* #2—*Scenes From a Mall.* #3—*Alice.* #4—*Home Alone.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Scenes From a Mall.*

718. RYE—RYE RIDGE—(939-8177). #1—*Green Card.* #2—*Scenes From a Mall.*

719. SCARSDALE—FINE ARTS—(723-6699). *Alice.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*King Ralph.* #2—*Nothing But Trouble.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Green Card.* #2—*White Fang.* #3—*Home Alone.* #4—*Scenes From a Mall; Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Silence of the Lambs.* #2—*He Said, She Said.* #3—*Sleep-*

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ing With the Enemy. #4—Nothing But Trouble. #5—The Neverending Story II. Beg. 3/1: *The Doors. #6—King Ralph.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Sleeping With the Enemy. #2—L.A. Story. #3—King Ralph. #4—The Silence of the Lambs. #5—Awakenings. #6—Nothing But Trouble. #7—The Neverending Story II.* Beg. 3/1: *The Doors.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Once Around. #2—Dances With Wolves. #3—Scenes From a Mall. #4—Nothing But Trouble. #5—The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Scenes From a Mall. #2—Home Alone. #3—He Said, She Said. #4—The Silence of the Lambs. #5—King Ralph. #6—Dances With Wolves; White Fang.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Sleeping With the Enemy. #2—Nothing But Trouble.* Beg. 3/1: *Shipwrecked.*

757. NYACK—CINEMA EAST—(358-6631). *Scenes From a Mall.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Sleeping With the Enemy. #2—The Silence of the Lambs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Dances With Wolves.*

764. LAFAYETTE—(357-6030). *Home Alone.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs. #2—King Ralph.*

801. DANBURY CINE—(743-2200). #1—*L.A. Story. #2—Scenes From a Mall. #3—Dances With Wolves.*

802. DANBURY—CINEMA—(748-2923). #1—*Sleeping With the Enemy. #2—Awakenings.*

803. DANBURY—PALACE—(748-7496). #1—*Home Alone. #2—The Neverending Story II. #3—Nothing But Trouble; He Said, She Said.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*King Ralph. #2—Green Card.*

807. GREENWICH—CINEMA—(869-6030). #1—*Once Around. #2—The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). #1—*Alice. #2—Cyrano de Bergerac. #3—Green Card.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Scenes From a Mall. #2—L.A. Story.*

810. NORWALK—CINEMA—(838-4504). #1—*L.A. Story; Nothing But Trouble. #2—Home Alone.*

813. SOUTH NORWALK—SONO—(866-9202). Through 2/28: *Vincent & Theo.* 3/1–4: *The Vanishing* (1988), in French and Dutch with English subtitles. 3/5–7: *Metropolitan.*

814. SPRINGDALE—STATE—(325-0250). *Kindergarten Cop; The Grifters.*

815. STAMFORD—AVON—(324-9205). #1—*Awakenings. #2—The Neverending Story II; He Said, She Said.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hamlet. #2—Home Alone. #3—Nothing But Trouble; Scenes From a Mall.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy. #2—L.A. Story.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*He Said, She Said. #2—Nothing But Trouble.* Beg. 3/1: *Shipwrecked. #3—King Ralph. #4—Sleeping With the Enemy. #5—L.A. Story; The Neverending Story II.* Beg. 3/1: *The Doors. #6—Awakenings.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Home Alone. #2—Nothing But Trouble. #3—He Said, She Said.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Awakenings. #2—Dances With Wolves. #3—The Silence of the Lambs. #4—Scenes From a Mall.*

821. WESTPORT—POST—(227-0500). *Sleeping With the Enemy.*

822. WILTON—CINEMA—(762-5678). *He Said, She Said.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Silence of the Lambs. #2—Sleeping With the Enemy. #3—Home Alone. #4—Nothing But Trouble; Once Around. #5—The Neverending Story II; Hamlet.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*He Said, She Said. #2—Nothing But Trouble. #3—Awakenings. #4—Sleeping With the Enemy. #5—The Silence of the Lambs. #6—King Ralph. #7—L.A. Story. #8—The Godfather Part III. #9—Home Alone.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*L.A. Story. #2—Dances With Wolves. #3—Awakenings. #4—Hamlet. #5—Green Card. #6—He Said, She Said. #7—Scenes From a Mall. #8—The Godfather Part III; Kindergarten Cop.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs. #2—King Ralph. #3—Once Around. #4—Sleeping With the Enemy. #5—Nothing But Trouble. #6—Home Alone.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Silence of the Lambs.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Neverending Story II; GoodFellas. #2—Lionheart.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Silence of the Lambs. #2—Dances With Wolves. #3—He Said, She Said. #4—Home Alone; White Fang. #5—Nothing But Trouble; Alice.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Nothing But Trouble; The Rookie. #2—Run; Misery.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Alice. #2—Once Around.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*King Ralph. #2—Scenes From a Mall. #3—Green Card.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Home Alone. #2—Nothing But Trouble; Dead Space. #3—White Fang; He Said, She Said.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Silence of the Lambs. #2—Scenes From a Mall. #3—Sleeping With the Enemy.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy. #2—L.A. Story. #3—Awakenings.* Beg. 3/1: *The Doors.*

921. WAYNE—WAYNE EIGHT—(890-0505). #1—*He Said, She Said. #2—The Silence of the Lambs. #3—King Ralph. #4—The Godfather Part III. #5—L.A. Story. #6—Green Card. #7—Dances With Wolves. #8—Once Around.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs. #2—Home Alone. #3—Sleeping With the Enemy.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Green Card; White Fang.*

931. CRANFORD—CRANFORD—(276-9120). #1—*King Ralph. #2—Once Around.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Sleeping With the Enemy. #2—The Silence of the Lambs. #3—Home Alone. #4—King Ralph. #5—Dances With Wolves.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Alice.*

936. UNION—UNION—(686-4373). #1—*Scenes From a Mall. #2—He Said, She Said.*

937. WESTFIELD—RIALTO—(232-1288). #1—*L.A. Story. #2—Sleeping With the Enemy. #3—Awakenings.* Beg. 3/1: *The Doors.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs. #2—Green Card.*

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*He Said, She Said. #2—The Silence of the Lambs. #3—L.A. Story. #4—Dances With Wolves. #5—Once Around; The Neverending Story II.*

951. CLOSTER—CLOSTER—(768-8800). *King Ralph.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Silence of the Lambs. #2—King Ralph. #3—L.A. Story. #4—The Neverending Story II; He Said, She Said.*

953. EMERSON—QUAD—(261-1000). #1—*King Ralph. #2—GoodFellas. #3—The Silence of the Lambs. #4—He Said, She Said; The Neverending Story II.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Sleeping With the Enemy. #2—Nothing But Trouble.* Beg. 3/1: *Dances With Wolves.*

958. OAKLAND—TWIN—(337-4478). #1—*Nothing But Trouble; The Neverending Story II. #2—Dances With Wolves.*

959. PARAMUS—CINEMA 35—(845-5070). *The Bonfire of the Vanities.* Beg. 3/1: *Mermaids.*

960. PARAMUS—BERGEN MALL—(845-4449). *Scenes From a Mall.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy. #2—Once Around; The Silence of the Lambs. #3—The Grifters. #4—Green Card. #5—Home Alone. #6—The Silence of the Lambs. #7—He Said, She Said. #8—Dances With Wolves. #9—Awakenings. #10—King Ralph.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*L.A. Story. #2—The Godfather Part III. #3—Nothing But Trouble; The Neverending Story II.*

963. RAMSEY—CINEMA—(825-2090). *The Silence of the Lambs.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*King Ralph. #2—Scenes From a Mall.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Silence of the Lambs. #2—Scenes From a Mall. #3—Sleeping With the Enemy. #4—King Ralph. #5—He Said, She Said. #6—L.A. Story. #7—Nothing But Trouble. #8—Once Around. #9—Home Alone. #10—Awakenings.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Dances With Wolves.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone. #2—Sleeping With the Enemy. #3—He Said, She Said. #4—Awakenings.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*White Fang. #2—Scenes From a Mall. #3—Sleeping With the Enemy.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Neverending Story II; GoodFellas. #2—Nothing But Trouble; Scenes From a Mall. #3—L.A. Story.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sleeping With the Enemy. #2—Scenes From a Mall. #3—Alice. #4—Home Alone.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Dances With Wolves. #2—Once Around; Scenes From a Mall. #3—White Fang.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Sleeping With the Enemy. #2—L.A. Story. #3—Home Alone. #4—Nothing But Trouble.* Beg. 3/1: *The Doors.*

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BRIEF MOVIE REVIEWS

COMPILED BY PATRICK KERNAN

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 203, 308, 312, 507, 509, 514, 520, 522, 526, 603, 612, 613, 625, 634, 700, 715, 719, 808, 912, 916, 935, 970**

ALLIGATOR EYES—(1 hr. 41 min.; 1990) Director John Feldman's offering is an adaptation of his 1984 short story. A blind woman hitchhiker is picked up by three strangers. Eventually they recognize their passenger's ability to control not only their final destination but them as well. All four lead actors tackle their first starring roles. R. **13**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 25, 53, 80, 152, 200, 214, 220, 304, 306, 307, 319, 320, 406, 503, 517, 522, 524, 527, 533, 606, 610, 616, 619, 625, 627, 702, 706, 708, 724, 802, 815, 818, 902, 904, 920, 965, 967**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **81**

BLOOD IN THE FACE—(1 hr. 15 min; 1991) While the idea of white supremacist David Duke's winning a Senate seat scared many Americans silly last November, this documentary illustrates how his efforts are only characteristic of a larger campaign by America's extreme radical right—a campaign of hate. Directors Anne Bohlen, Kevin Rafferty, and James Ridgeway provide an up-close, inside look at groups such as the Ku Klux Klan, the American Nazi Party, and Aryan Nations. NR. **1**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 206, 309, 522, 808**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—*turf*, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 155, 200, 302, 305, 314, 322, 505, 512, 519, 523, 533, 601, 608, 610, 619, 621, 625, 636, 638, 703, 709, 714, 722, 753, 755, 801, 820, 904, 912, 921, 950, 956, 961, 971**

THE DOORS—(2 hrs. 15 min.; 1991) In Oliver Stone's latest offering, Val Kilmer confronts an especially difficult task: portraying sixties rock idol and Doors lead vocalist Jim Morrison. The film traces not only the group's rise to fame but how that fame affected Morrison, whose erratic, self-destructive life-style became as famous as his music. Meg Ryan co-stars as Morrison's wife. R. **7, 60, 217, 219, 300, 302, 304, 310, 319, 406, 514, 517, 528, 610, 625, 634, 723, 818, 920, 937, 972**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **19, 38, 68**

EVE OF DESTRUCTION—(1 hr. 40 min.; 1991) Gregory Hines plays a "counterinsurgency expert" who must deal with a highly skilled and unfriendly robot. The Dutch actress Renee Soutendijk plays both the robot and the woman who designed the unruly android. Directed by Duncan Gibbins. R. **36, 160, 530**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. With Tom Berenger. (1/21/91) PG-13. **9, 26**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. Gordon Willis's cinematography and Nino Rota's music are splendid, and there's a great 40 minutes or so at the end. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane

Keaton. (1/7/91) R. **34, 45, 160, 314, 406, 506, 512, 524, 625, 902, 904, 921, 962**

★**GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatest film ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 20, 33, 42, 89, 155, 160, 300, 319, 320, 508, 517, 521, 522, 606, 608, 621, 625, 631, 911, 953, 969**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **13, 26, 38, 55, 87, 200, 206, 219, 220, 306, 309, 314, 406, 512, 523, 524, 533, 606, 608, 706, 718, 722, 805, 808, 904, 917, 921, 930, 938, 961**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. **11, 19, 19, 22, 33, 53, 85, 206, 313, 315, 506, 524, 616, 814, 961**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. This is an action *Hamlet*, generally businesslike and dramatic rather than (as in Zeffirelli's past work) decorative and hollowly flamboyant. The generally realistic production is handsome and highly functional. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. Shot in Scotland and England. Adaptation by Zeffirelli and Christopher De Vore. (1/21/91) PG. **6, 26, 63, 311, 503, 601, 522, 533, 606, 608, 816, 900, 904**

HE SAID, SHE SAID—(1 hr. 55 min.; 1991) Dan (Kevin Bacon) and Lorie (Elizabeth Perkins) have fallen in love despite themselves: They can't seem to agree on anything at all. The storyline sounds a little bit like *When Harry Met Sally. . .*, except that the film is told from two different viewpoints—directors' included. Ken Kwapis tackles Dan's half of the story, while Lorie's version is directed by Marisa Silver. PG-13. **24, 36, 62, 85, 152, 160, 210, 216, 219, 305, 315, 316, 318, 504, 505, 510, 512, 517, 601, 610, 625, 631, 706, 706, 709, 715, 723, 803, 815, 818, 822, 902, 904, 918, 936, 953**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland, reigning among the toys and VCRs, and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **19, 31, 38, 51, 89, 91, 150, 152, 156, 157, 160, 200, 208, 211, 214, 218, 222, 300, 304, 307, 310, 313, 316, 406, 503, 504, 505, 517, 522, 606, 608, 610, 621, 625, 631, 706, 708, 712, 715, 722, 755, 764, 810, 816, 900, 902, 905, 912, 922, 933, 961, 965, 970, 972**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **20, 160, 213, 510, 530, 534, 606, 608, 904**

KING RALPH—(1 hr. 45 min.; 1991) Reviewed in this issue. PG-13. **11, 19, 24, 31, 38, 52, 68, 87, 150, 152, 160, 204, 209, 211, 213, 217, 300, 304, 310, 314, 319, 406, 503, 504, 506, 517, 522, 524, 530, 610, 612, 618, 621, 625, 634, 706, 723, 724, 755, 800, 818, 902, 905, 933, 951, 952, 953, 961, 964, 965**

L.A. STORY—(1 hr. 35 min.; 1991) A helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **7, 18, 33, 60, 85, 155, 160, 210, 217, 219, 222, 300, 300, 302, 304, 315, 319, 406, 505, 512, 514, 516, 528, 533, 600, 602, 606, 608, 610, 621, 625, 635, 702, 704, 705, 706, 709, 724, 801, 809, 817, 818, 904, 920, 921, 950, 952, 965, 969, 972**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **43**

LOOK WHO'S TALKING TOO—(1 hr. 25 min.; 1990) The thinking-out-loud baby of the original movie considers his life a dream, what with a great new dad and all, when along comes a baby sister who also thinks out loud (in the voice of Roseanne Barr, no less). With John Travolta and Kirstie Alley. Voices by Bruce Willis and Damon Wayans. Directed by Amy Heckerling. PG-13. **601, 530, 533**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **20, 33, 54, 91, 160, 208, 209, 515, 530, 913**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 55**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

THE NEVERENDING STORY II—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **7, 60, 91, 157, 204, 209, 210, 222, 304, 307, 406, 508, 517, 521, 530, 606, 608, 714, 723, 724, 803, 815, 900, 932, 950, 952, 953, 958, 962**

NOTHING BUT TROUBLE—(1 hr. 35 min ; 1991) Dan Aykroyd writes, directs, and stars in this off-the-wall comedy about a time-warped New Jersey hamlet that entraps two Atlantic City–bound New Yorkers and their rich Brazilian clients. Chevy Chase and Demi Moore star, while John Candy tackles a dual role. PG-13. **37, 44, 150, 152, 200, 219, 301, 306, 406, 507, 510, 523, 532, 603, 606, 608, 610, 625, 627, 706, 708, 709, 721, 723, 753, 756, 810, 816, 819, 900, 902, 905, 912, 918, 956, 965, 972**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? For a while, the focus of the story shifts to Joe (Danny Aiello), Renata's father. For years, *he* has been the one who sings at parties and makes tearful speeches, and suddenly he's been replaced by an even bigger hambone. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. Homiletic banalities crowd out the movie's insights: The family, and family love, is all there is and all you need. With Gena Rowlands and Laura San Giacomo. (1/28/91) R. **19, 61, 83, 210, 214, 310, 313, 315, 317, 406, 503, 517,**

523, 524, 533, 600, 606, 608, 616, 619, 627, 753, 900, 905, 916, 931, 961, 965, 971

POPCORN—(1 hr. 33 min.; 1991) A comedic thriller starring Tony Roberts as a film professor who teaches a class on fifties horror films. When the university cans the course, his students organize a Horrorfest during which art imitates—and threatens to claim—life. R. **33, 160, 530**

PRINCES IN EXILE—(1 hr. 43 min.; 1991) A group of cancer-stricken teens gather for the summer at a retreat and discover as much about life as their struggles against death. Zachary Ansley plays Ryan, who has set very structured goals for his last year. When he meets Robert (Nicholas Shields) and Holly (Stacie Mistysyn), his perceptions of life and imminent death change dramatically. Directed by Giles Walker. PG. **21**

QUEENS LOGIC—(1 hr. 53 min.; 1991) Seven old friends from Queens, now split by time and place, reunite for one weekend and learn that you can take a person out of Queens but not Queens out of the person. With Kevin Bacon, Linda Fiorentino, John Malkovich, Joe Mantegna, Ken Olin, Tony Spiridakis, Tom Waits, Chloe Webb, and Jamie Lee Curtis. Written by Spiridakis, directed by Steve Rash. R. **38**

★**REVERSAL OF FORTUNE**—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. This is also the most potent screen satire of the upper class in this country since Citizen Kane. The life of Sunny and Claus, zombies in the ice palace, has a strange, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. Ron Silver plays defense attorney Alan Dershowitz. (10/29/90) R. **13, 38, 52**

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—(1 hr. 58 min.; 1991) Tom Stoppard's 1967 play was a theatrical stunt that developed metaphysical overtones. Stoppard turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience saw *Hamlet*, so to speak, from the wings, the two men hung about Elsinore, overhearing bits of the intrigue at the court, puzzling over their instructions from the King and Hamlet's more antic remarks. This bizarrely skewed theatrical spectacle became a way of asking what any of us is doing in his place and time. Does any of us have a part in the story? But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage*. In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. By setting the play in real woods and in the rooms of what looks like a real castle, Stoppard (who did the adaptation and directed) has destroyed the elegant playfulness, and the aesthetic basis, of his own spectacle. There is no stage here, no *wings*. The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2/11/91) PG. **43**

RUN—(1 hr. 29 min.; 1991) A law student (Patrick Dempsey) is hunted by both sides of the law—small-town New England police and gangsters—when he is suspected of killing the only son of a mob boss. He does, though, have one ally: a gutsy brunette card dealer from the mob's casino. Directed by Geoff Burrowes. R. **37, 152, 160, 222, 530, 712, 913**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) Reviewed in this issue. R. **9, 26, 40, 55, 66, 85, 152, 160, 200, 214, 215, 301, 311, 400, 505, 507, 511, 513, 523, 524, 530, 606, 608, 610, 611, 612, 618, 621, 625, 634, 638, 703, 706, 709, 715, 718, 722, 753, 801, 809, 820, 904, 917, 919, 964, 965, 968, 969, 970**

THE SHELTERING SKY—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. With John Malkovich, Debra Winger, and Campbell Scott. (12/17/90) R. **46**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debtor parents. But in this feature directed by Nils Gaup, Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **209, 300, 307, 313, 318, 406, 517, 625, 756, 818**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving bestseller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 24, 32, 152, 155, 157, 160, 203, 204, 210, 214, 216, 304, 305, 305, 317, 319, 401, 406, 500, 505, 506, 509, 512, 514, 517, 520, 526, 612, 617, 625, 639, 706, 708, 709, 714, 755, 759, 807, 900, 902, 905, 921, 922, 933, 950, 952, 953, 961**

THE SLEAZY UNCLE—(1 hr. 45 min.; 1989) While recuperating at an ultra-pricey clinic, Luca (Vittorio Gassman) realizes he'll need some help paying the bills. He calls on his rich, long-lost nephew Riccardo (Giancarlo Giannini) to settle the account. What promises to be a happy reunion turns into a series of comic confrontations. Directed by Franco Brusati. NR. **9**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) Reviewed in this issue. R. **19, 33, 41, 48, 152, 157, 160, 200, 211, 217, 218, 219, 300, 304, 313, 315, 319, 500, 503, 505, 506, 514, 516, 519, 530, 600, 606, 608, 610, 611, 612, 619, 621, 634, 700, 724, 756, 818, 902, 905, 920, 937, 967**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9, 44**

TAXI BLUES—(1 hr. 50 min.; 1990) This Soviet film, written and directed by Pavel Lounguine, has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of the life in front of him. Lyosha is perhaps a genius but also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. This male *folie à deux* is played out against a background of ragged back alleys, squalid police stations, and dank apartments. The movie has affecting and intense moments but can be taken seriously only as a raucous and bitter symptom of Soviet unhappiness. (2/4/91) NR. **81, 534**

★**THE VANISHING**—(1 hr. 47 min.; 1988). This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. Saskia's kidnapper is Raymond Lemorne (Bernard-Pierre Donnadieu), a middle-class husband and father, an odd-looking man, large, soft, with an unattractive orange tuft of beard and rather malicious eyes. *The Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12, 813**

★**VINCENT & THEO**—(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once they do, each leans toward the other, crying out across open spaces. The movie, which was written by Julian Mitchell, traces the relationship of Vincent (Tim Roth) and kid brother Theo (Paul Rhys)—their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **3, 813**

WHITE FANG—(1 hr. 44 min.; 1991) A drama of man and dog set in frigid Alaska. In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. Directed by Randal Kleiser. PG. **309, 511, 515, 522, 606, 608, 627, 712, 714, 722, 755, 912, 918, 930, 968, 971**

REVIVALS

HENRY V—(2 hrs. 14 min.; 1944) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renee Asherson, Leslie Banks, and Harcourt Williams. **10**

MILDRED PIERCE—(1 hr. 53 min.; 1945) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine, who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. **47**

★**1900**—(5 hrs. 11 min.; 1977) The restored, uncut version. Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. (2/25/91) NC-17. **1**

THEATER
LISTINGS

COMPILED BY RUTH GILBERT

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, February 27

THE BIG LOVE—Tracey Ullman plays Florence Aadland (mother of Errol Flynn's pal Beverly), in a one-woman show based on the book of the same name by Mrs. Aadland, and focusing on the "behind the headlines" story of the affair; directed by Jay Presson Allen. Previews start 2/21 prior to a 3/3 opening. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $32.50 to $45. At the **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs.

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and focuses on a Vietnam veteran, now a successful contractor, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. Featured in the cast are Robert Sean Leonard, Lisa Eichhorn, and Kathryn Erbe. Previewing now prior to a 2/28 opening. At the **Belasco Theater**, 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins. **IRLS**

Now Playing

ASPECTS OF LOVE—Sarah Brightman stars in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. Featured in the cast are Barrie Ingham, Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. Ms. Brightman does not perform Wednesday evening or Saturday mat. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. **Broadhurst Theater**, 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

LA BETE—David Hirson's comedy focusing on a French theatrical troupe touring the regions under the aegis of the Prince of France; directed by Richard Jones. Featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johan Carlo, Dylan Baker. Monday through Saturday at 8; Wednesday and Saturday at 2; $30 to $45. **Eugene O'Neill**, 230 West 49th Street (246-0220).

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater**, 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 to $55. At the **Gershwin Theater,** Fifty-first Street west of Broadway (586-6510). 2 hrs and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest, based on Vicki Baum's novel which takes place in a Berlin hotel in the '20s, directed and choreographed by Tommy Tune. There's a skillful cast of 29, with Rene Ceballos (ballerina), David Carroll (baron, until 3/4 when John Schneider assumes the role), Chip Zien (bookkeeper), Lynnette Perry (secretary), Timothy Jerome (businessman), John Wylie (doctor), Caitlin Brown (confidante), Pierre Dulaine (gigolo), and Yvonne Marceau (countess). Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $40-$60. Opened: 11/12/89. **Martin Beck**, 302 West 45th (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey star in Neil Simon's latest play, set in 1942, focusing on a grandmother who rules her house with an iron fist, and also runs a candy store. Her two teenage grandsons move in with her when their father goes south to sell scrap iron; directed by Gene Saks. Also featured are Mark Blum, Danny Gerard, Lauren Klein, and Jamie Marsh. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater,** 226 West Forty-sixth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert Westenberg, J. Mark McVey (as Jean Valjean), Christy Baron, Rohn Seykell, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 $16 tickets available at box office Monday through Thursday for people with valid I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MULE BONE—Akosua Busia, Eric Ware, and Kenny Neal star with Robert Earl Jones in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community and revolves about Southern black society; directed by Michael Schultz. Featured in the cast are Joie Lee, Samuel E. Wright, Frances Foster, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday through Saturday at 8, Wednesday and Saturday at 2 and 3; $25 to $35; closes 3/17. A Lincoln Center production at the **Ethel Barrymor**, 243 West Forty-seventh Street (239-6200). 2 hrs. and 15 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. With Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy

Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. **Brooks Atkinson Theater**, 256 West 47th Street (719-4099). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. **Vivian Beaumont Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36-$40. At the **Circle in the Square** (uptown), Broadway and West 50th Street (239-6200). 2 hrs. 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSENT FRIENDS—Alan Ayckbourn's 1975 comedy about a group of friends reunited after many years; directed by Lynne Meadow. Featured in the cast are David Purdham, Brenda Blethyn, Gillian Anderson, John Curtess, Ellen Parker, and Peter Frechette. Tuesday-Saturday at 8, Sunday at 7; through 3/15; $35. Manhattan Theater Club production at the **City Center**, 131 West Fifty-fifth Street (581-7907).

ANCIENT BOYS—Michael Ornstein stars in Jean-Claude Van Itallie's drama centering on a gifted theater designer with a heightened sense of privacy, and his relationships with four close friends (Tom Bozell, Rosemary Quinn, Preston Dyar, and Wayne Maughans); directed by Gregory Keller. Wednesday through Sunday at 7:30; $12; through 3/3. At **La Mama's Annex Theater**, 74A East Fourth Street (475-7710).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb*, musical entertainment celebrating the twenty-six-year body of works of the composer and lyricist, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday-Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35; from 3/5. At the **Westside Repertory Theater**, 407 West Forty-third Street (246-6351).

BLUE HEAT—A multi-media theater piece written, directed, and designed by John Jesurun, exploring the dimensions of non-verbal communication. Featured in the cast are Oscar de la Fe Colon, Sanghi Wagner, Divina Cook, Eileen Vega, Larry Tighe, and Michael Tighe. Wednesday through Saturday at 8, Sunday at 3; through 3/24; $12. At the **INTAR Two Theater,** 508 West Fifty-third Street (279-4200).

CAMILLE—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Phone for dates; through 3/3; $25. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 3/31. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. **INTAR,** 420 West 42nd Street (279-4200).

CHICKEN DELIGHT—John Glines's comedy about three gay couples and the pleasures of cheating; directed by Charles Catanese. Through 3/3, Wednesday-Friday at 8, Saturday at 6 and 9, Sunday at 7; $15. **Courtyard**, 39 Grove Stree, at Bleecker (869-3530).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue with the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday-Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20-$25. **Double Image Theater**, 15 Vandam Street (924-1120).

DOUBLE BILL—Arthur Schnitzler's one-acters: *Countess Mitzi*, about a famous actress who longs to retire from the stage and marry; directed by Tom Bloom; *The Farewell Supper*, tells of a ballerina who adores the charms of men as well as champagne; directed by Frank Geraci. In both playlets: Robin Leslie Brown, Joanne Camp, Hank Wagner, Arnie Burton, Richard Seff, Richard Bourg, Stuart Lerch. Through 3/23; Wednesday—Friday at 8, Saturday at 5 and 9, Sunday at 2; $12. **Pearl,** 125 West 22nd Street (645-7708).

FAITH JOURNEY, A MUSICAL MEMORY OF MARTIN—Jo Jackson's odyssey about the man who led the Civil Rights movement in the '60s, focusing on memorable moments in the life of Dr. Martin Luther King, Jr., and presenting authentic spirituals sung by the chorus-cast of eight; directed by Larry Marshall. Wednesday at 11 a.m., Friday at 8, Saturday at 1, 4, and 8, Sunday at 4; $25. At the **Theater of Riverside Church,** 91 Claremont Avenue (222-8666)

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, & narrator Robert Vincent Smith. Tuesday-Friday at 8, Saturday at 7 & 10, Sunday at 3 & 7:30; $28-$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

A FIERCE ATTACHMENT—A one-woman play adapted by Edward M. Cohen based on the memoir by prize-winning journalist Vivian Gornick and starring Tovah Feldshu. The writer batles often with her old-fashioned mother about money, love, and politics. Tuesday, Wednesday, Thursday, Saturday at 8, Sunday at 2 and 7; $19-$22; through 3/24. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50-$35. **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—Musical comedy, by Stuart Ross, tells of a semi-professional harmony group tour cut short by a car accident the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never did in life. Featured are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

GUILT WITHOUT SEX—Marilyn Sokol stars in a comedy revue with music. Thursday through Saturday at 8:30, Sunday at 3:30; $15; through 3/3. **Theater Arielle**, 432 West Forty-second Street (564-8038).

HAUNTED HOST—In Robert Patrick's play, Harvey Fierstein stars as a Greenwih Village writer who is already haunted by the memory of his young protege when the dead man's double walks into his life; directed by Eric Conklin. Featured in the cast is Jason Workman. Wednesday through Sunday at 8; 3/1 through 17; $12. At **La MaMa E.T.C. Theater**, 74A East Fourth Street (475-7710).

HENRY IV—Parts I and II (in repertory; phone theater for specifics) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis; music by Philip Glass. Larry Bryggman is the King, Thomas Gibson is Hal, Jared Harris is Hotspur, Louis Zorich is Falstaff, Ruth Maleczech is Mistress Quickly. Thirty-one are featured in both plays. Through 3/31; Tuesday-Saturday at 8; Wednesday, Saturday, Sunday at 2; $30 (or $50 for a ticket to both). **Public Theater**, 425 Lafayette Street (598-7150).

I CAN GET IT FOR YOU WHOLESALE—A thirtieth-anniversary revival of the Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. Featured in the cast are Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Lola Powers, Sam Brent Riegel, Carolee Carmello, and Deborah Carlson. Story follows the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. Tuesday through Saturday at 8, Sunday at 2 and 7; $30; through 3/24. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (633-9797).

JUBA—Musical with book and lyrics by Wendy Lamb, and music by Russell Walden, based on the life of a street dancer (Kevin Ramsey) and his fierce rivalry with an Irish jig dancer (James Brennan); directed by Sheldon Epps, and choreographed by Mercedes Ellington. With Steve Boles, Katherine Buffaloe, Ken Prymus, Terri White, Mark Hardy, and Lawrence Clayton. Wednesday through Saturday at 8, Saturday and Sunday at 3, Thursday at 2; $25-$18; through 3/10. **Dimson**, 108 East 15th Street (279-4200).

JUDGMENT DAY—A revival of Odon von Horvath's play, set in a world torn apart by joblessness, increasing inflation, and governmental inefficiency; directed by Edward Berkeley. Thursday, Friday, Monday at 8, Saturday at 3 and 8, Sunday at 3; 3/7-24; $12. A Willow Cabin Theater production at the **Samuel Beckett Theater**, 412 West 42nd Street (886-1889).

THE LEARNED LADIES—Jean Stapleton stars in Molière's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. 2/26 through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8 (Saturday, 3/2 and 9, matinees also at 2); $22-$24. **CSC Repertory Theater,** 136 East 13th Street (677-4210).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LIFE DURING WARTIME—Keith Reddin's story tells of a young, eager salesman of home security systems who falls in love with his first customer; directed by Les Waters. With Welker White, Leslie Lyles, Jim Rebhorn, W. H. Macy, Matt McGrath, Bruce Norris. Tuesday through Sunday at 7:30, Saturday and Sunday at 3; $20; through 3/17. Manhattan Theater, **City Center**, Stage II, 131 West 55th Street (581-7907).

LIGHT SHINING IN BUCKINGHAMSHIRE—Caryl Churchill's play is set in 1647 and focuses on the struggle of the common people in Cromwellian England to gain control over their future; directed by Lisa Peterson. Featured in the play are Shona Tucker, L. Peter Callender, Cherry Jones, Philip Goodwin, Bill Camp, and Steve Hofvendahl. Tuesday through Saturday at 8, Sunday at 4 and 7:30; through 3/10; $22. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

LYNDON—Laurence Luckinbill stars in James Prideaux's play, adapted from Merle Miller's biography, a retrospective of our thirty-sixth president's career. $20 to $25; Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; through 3/3. **John Houseman,** 450 West 42nd Street (564-8038).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress, struggle to escape the unbearable degradation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10. An Independent Theater Company production at the **House of Candles Theater,** 99 Stanton Street (353-3088).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part ll,* Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a 20-member cast and 18 new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. **Heckscher**, 5th Avenue at 104th (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50-$22. **American Place**, 111 West 46th Street (840-3074).

MANHATTAN PUNCH LINE—Evening A: *Variations on the Death of Trotsky*, by David Ives; *Gorgo's Mother*, by Laurance Klavan; *Gangster Apparel*, by Richard Vetere, and *Stay Carl Stay*, by Peter Tolan. Evening B: *The Experts*, by Bill Bozzone; *Fore Play or the Art of the Fugue*, by David Ives; *The Staged Reading*, by Michael Panes; *Christmas Rules,* by Craig Wright and Louis Scheeder. Monday through Sunday at 8, Saturday and Sunday at 3; $10 to $12; through 3/10 (phone theater for dates and times). At the **Judith Anderson Theater**, 422 West Forty-second Street (279-4200).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 3/10, 17, 4/14, 21, 28, at 7:30; $15. At **Theater 22**, 54 West Twenty-second Street (580-3316).

MOSCOW STUDIO-THEATER—Oleg Tabakov presents in repertory: Aleksandr Galich's play *My Big Land* (3/8 at 8, 3/9 at 2 and 8, 3/10 at 3), banned in the Soviet in 1957 because of its Jewish characters; and Aleksandr's *A Teacher of Russian* (3/5, 6, 7 at 8), set in a Soviet hospital run by a corrupt doctor. Audience can rent $2 earphones for instant translation; $20. At the **Triplex Theater**, 199 Chambers Street (618-1980).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Now in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, Amanda Butterbaugh. Tuesday-Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

OCCASIONAL GRACE—Written by Michael Ahn, Neena Beber, Magdalia Cruz, and Talvin Wilks, play with music and a cast of thirty-five, about several city dwellers as they seek spiritual meaning and faith in their daily life; directed by Bill Rauch. February 27 to March 2 at 8; $20. An En Garde Sites production at **Grace Church**, 802 Broadway (274-8123).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. With Priscilla Lopez, Lenka Peterson, Arch Johnson, James Murtaugh. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ● ●

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PYGMALION—G.B.S.'s popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney, into an elegant English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering; Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Paul Weidner, Page Clements, Edwin McDonough, Annie Murray, Willis Sparks, Pamela Tyson, Joyce Worsley. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2; $25-$35; 3/6-4/23. **Roundabout**, 100 East 17th Street (420-1883).

REPERTORIO ESPANOL—*Botanica,* Dolores Prida's comedy of miracles; *Los Jibaros Progresistas*, Manuel Gonzalez's musical, on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *Esperando La Carroza*, by Jacobo Langsner; *El Alcalde de Zalamea,* Calderon de la Barca's 17th century classic; *La Casa de Bernarda Alba*, Garcia Lorca's tale of women repressed in Spanish society; Rosario Castellanos's farce, *El Eterno Femenino.* Through March. Phone for specials (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday at 2; $27.50. **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

ROAD TO NIRVANA—Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. Featured in the cast are Saundra Santiago, James Puig, and Anna Thomson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30. **Circle Repertory Theater** downtown, 99 Seventh Avenue South (924-7100).

A ROOM OF ONE'S OWN—Aileen Atkins stars as Virginia Woolf in an adaptation of the book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30; from 2/28. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play tells of the struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. With Patrick Breen, Maria Tucci, Sarah Jessica Parker, Jon Tenney, and Ron Rifkin. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; from 3/1; $22-$24. Playwrights Horizons production at **Mainstage Theater,** 416 West 42nd Street (279-4200).

THE SUM OF US—David Stevens's play, set in Australia, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville; directed by Kevin Dowling, tells an unconditional love story about a father and his son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane**, 38 Commerce Street (989-2020).

UNCHANGING LOVE—Tom McDermott stars in Romulus Linney's play based on Chekhov's story *In the Hollow*, directed by John Dillon, with a cast of ten. Action takes place in a small town in 1921 North Caroline, and revolves around two families, one, owners of the town store, the other, itinerant farmers and singers. Thursday-Saturday at 8, Sunday at 3 and 7:30; $12; through 3/3. Triangle production at **Holy Trinity,** 316 East 88th Street (800-7245).

AN UNFINISHED SONG—James Mellon's musical revolves around a turning point in the lives of a free-thinking, eccentric musician/composer, a conservative attorney, and their friends; directed by Simon Levy. Featured in the cast are Robert Lambert, Ken Land, Aloysius Gigl, Beth Leavel, and Joanna Glushak. Tuesday through Thursday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27.50. At the **Provincetown Playhouse,** 33 MacDougal Street (477-5048).

WENCESLAS SQUARE—Larry Shue's mixture of comedy, philosophy, and drama, set in Prague, and telling of a professor and his protegé who discuss the meanings of freedom, courage, friendship, and art; directed by David Zarka. Thursday through Saturday at 8:15, Sunday at 3; through 3/10; $10. At the **Theater 22,** 54 West Twenty-second Street (967-7711).

WHAT I DID LAST SUMMER—A. R. Guerney, Jr.'s story of a youth and his summer-long quest to "discover his potential," while his family summers on the shores of Lake Erie. With Joe Severino, Christopher Healy, Karen Arneson, Jane Edith Wilson, Kawie Atwood, and Susan Barry. 2/26-3/10; Tuesday through Sunday at 8; $10. A Second Story production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (957-9712).

WHEN LIGHTNING STRIKES TWICE—M. Koutoukas's two one-man extravaganzas, *Only a Countess May Dance When She's Crazy* and *Awful People Are Coming Over So We Must Be Pretending To Be Hard at Work and Hope They Will Go Away*, directed by Eureka. Everett Quinton stars first as a post-apocalyptic countess, and then as a married suburbanite. Tuesday, Wednesday, and Thursday at 8; through 2/28; $20. **Theater of the Ridiculous**, One Sheridan Square (691-2271).

WHEN WE DEAD AWAKEN—Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

WIRING ELECTRA—William Lannon's backstage comedy/drama piots a scenic designer against a stubborn light man, and a duchess against a stripper; directed by Michael Hillyer. Tuesday, Wednesday, and Thursday at 8; $15; through 3/7. **Wings Theater**,the Archive, lower level, 154 Christopher Street (627-2961).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. In the ensemble: Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, and Joe Menino. Show plays in repertory with *When We Dead Awaken (*which see; closes 3/29). A Jean Cocteau Repertory production, at the **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE ALMOND SELLER—Oana-Maria Hock's play, directed by Tina Landau, set against last June's violence in Bucharest and its effect on lives and events. 2/28, 3/1, 2, at 8; $10. **BACA Downtown,** 111 Willoughby Street, Brooklyn (1/718-596-2222).

ANOTHER LANGUAGE—Created and directed by Tom Andrews, performed by Honora Fergusson and Rick Murray, play charts two researchers' experiments while in a research laboratory aboard a spaceship returning to Earth. 2/28, 3/1-3, 7-10, Thursday through Sunday at 8; $8. A Chutes and Ladder production at the **Downtown Art Company Theater**, 64 East Fourth Street (979-7362).

BRACE UP!—Play, based on Anton Chekhov's *Three Sisters*, in a translation by Paul Schmidt, directed by Elizabeth LeCompte and featuring performers of the Wooster Group, and the translator. Friday through Sunday at 8; $12; through 3/9. At **The Performing Garage,** 33 Wooster Street (966-3651).

CAMP LOGAN—Celeste Bradford Walker's play about the all-black 24th Infantry Division stationed at Logan at the beginning of WWI; directed by Yujuan Carrier-Anderson. Wednesday-Saturday at 8, Saturday at 3, Sunday at 4; $8-$12; 3/7-31. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

DON'T STOP THE TRAIN, WE'RE GETTING ON—Dan Foley's series of seven sketches, all dealing with relationships between men and men, women and women, and men and women; directed by Sarala Dee and Dan

Foley. 3/1, 2, 7, 8, 9, 10 at 8; 3/3 at 2 and 8; $10. **The Play Ground**, 230 East 9th Street (807-4180).

DOWN HOME SAUSAGE MEAT—Zeta Dawson's comedy dealing with a poor black family whose anger about racism takes on bizarre manifestations in their town; directed by Cynthia Cranville. Featured in the cast are John Flood, Charles Kiley, JoJo Sydenham, T. R. McManus, William Swartz, Rosalinde Milan, and Eleanor Riser. 2/26, 27, and 28, 3/1 and 2 at 8; $10. A Love Creek production at the **Nat Horne Theater**, 440 West Forty-second Street (769-7973).

FILTHY TALK FOR TROUBLED TIMES—Neil Labute's play, wherein six individuals reveal their most intimate fears, hopes, and regrets about their sex lives in the 90s; directed by Anthony Di Pietro. Featured in the cast are Bert Goldstein, Maureen Joyce, Jon Sperry, Michael Mazzola, and Dan Browning. Wednesday through Saturday at 8; through 3/9; $10. **Theater 603**, 311 West Forty-third Street (765-4852).

FRANKENSTEIN: THE MODERN PROMETHEUS—A musical adaptation of the Mary Wollstonecraft Shelley novel, with book and lyrics by Elizabeth Banks and Tim Maner; music by Steven Cheslik-DeMeyer; directed by Tim Maner. Through 3/10; Tuesday through Sunday at 8; $10. A Tiny Mythic Theater Company production at the **Ohio Theater**, 66 Wooster Street (274-9807).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

GEORGE DANDIN—Molière's one-act comedy about a bourgeois husband who attempts to trap his wellborn wife in her infidelities; directed by Keith McDermott. Through 3/17; Thursday-Saturday at 11 p.m., Sunday at 3; $10. A Great Nose production at **Cooper Square Theater**, 50 East 7th Street (353-8411).

GHOSTS—John O'Keefe's theater piece that explores why some spirits get caught between this world and the next; directed by Robert Mariah. Wednesday through Saturday at 8; $10; 3/6 through 30. At **Rapp Arts Mainstage**, 220 East Fourth Street (94-8060).

HOW THE WORLD GOT WISDOM—A story-theater version of four traditional African tales, featuring African-style drumming and percussion; directed by Jonathan Bank; choreographed by Valerie Rochon. Through 3/17; $6; Saturday and Sunday at 1 and 3:30. **Hartley House Theater**, 413 West 46th Street (666-1716).

THE JACK THE RIPPER REVUE—Musical with book and lyrics by Peter Mattaliano, music by Stephen Jankowski, choreography by Tina Paul. Tuesday-Saturday at 8; Saturday at 2; through 3/2; $10. **Actors' Outlet**, 120 West 28th Street (645-0783).

THE KILLERS—John Olive's play examines the eccentric denizens of a clap-trap boarding house wherein a mystery writer is seeking inspiration; directed by Bern Gautier. Featured in the cast are Leo Farley, William Preston, Linda Larson, Kent Heacock, and David Mogentale. Thursday and Friday at 8, Saturday at 7 and 10; through 3/2; $10. At the **29th Street Theater**, 212 West Twenty-ninth Street (465-0575).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677).● ●

LOOT—The late Joe Orton's farce about money, murder, and "mummy"; directed by Steven Keim. Featured in the cast are Adam Cunningham, Ted Rooney, Anthony John Lizzul, Allyson Suprenant, and Bill Roulet. Thursday through Saturday at 8, Sunday at 3; 3/7 through 24; $10. A Perkasie production at the **Village Theater**, 133 West Twenty-second Street (924-8699).

THE MERMAID WAKES—A musical voyage through a found-object Caribbean village, with music composed and directed by Elizabeth Swados; text by Lora Berg, choreography by Thuli Dumakude, and a multi-ethnic cast of ten (Judy Bennent, Cynthia Williamson, Barrington Bertgreen, Selindalay Sokutu, Leslie Boyce, Percy Pitzu, Natalie Carter, and Dan Kelley); plus three musicians. Wednesday through Saturday at 8, Sunday at 3; through 3/3; $12. An Under One Roof production at the **Triplex Theater**, 199 Chambers Street (618-1900).

THE MISANTHROPE—Rod McLucas's translation of Molière's send-up of the hypocrisy and self-righteousness of conformists and rebels alike, revealing a man who declares war on all social instincts, including his own. With Kevin Black, Max Miller, Julia Dean, Peter McCabe, Michele Maher, and Katie MacNichol. Wednesday-Saturday at 8, Sunday at 7; through 3/3; $10. **Westbeth Theater**, 151 Bank Street (924-0077.

THE MORTALITY PROJECT: CITY ON FIRE—The Manhattan Class Company's fourth annual *Crisis-Play* series which explore contemporary urban and social issues, such as death, sexual exploitation, mob psychology, and racial conflict. 2/27, 28, 3/1 at 8, 3/2 at 7 and 10. Free admission (call for reservations). **Samuel Beckett Theater,** 410 West 42nd Street (239-9033).

MR. DOOM—Ward Morehouse 111's play about former lovers, both actors, who are reunited briefly in a small southern town in 1928; directed by Will Lieberson. Featured in the cast are Martha Whitehead, Peter Thomson, Lynn Wilson, Stan Taub, Tom Lytel, and Steve Shoup. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3; $10; from 2/27. At the **Kaufman Theater**, 534 West 42nd Street (563-1684).

THE OLD MAID—Zoe Akins's Pulitzer Prize-winning adaptation of Edith Wharton's novella, directed by Derek Todd; a tale of two cousins unwillingly bound together by their love for one child, and the scandalous secret they share. With Barrie Balter, Marc Wolf, Nancy Castle, Kathleen Warner, Joanne Comerford, Seth Newfield, Michael Connors, Colette Corry, Seth Newfeld, Whitney Kaufman. Thursday-Saturday at 8, Sunday at 3; 3/7-30; $10. Art and Work, at **Synchronocity**, at 55 Mercer Street (925-3960).

THE ORPHAN—An early play by David Rabe, retells the *Oresteia*, and examines violence; directed by Paul Berman. 2/27-3/20 (phone for specifics); $6. A Barnard College production at the **Minor Latham Playhouse**, 117th Street and Broadway (854-2079).

PICNIC—William Inge's comedy about a beautiful girl who throws away stability for the chance of passion and adventure; directed by Stephen Michaels. Wednesday-Saturday at 8, Sunday at 3; $10; through 3/10. Featured in the cast are Kelly Kirby, Guy Davis, and Quint Spitzen. **Second Studio for Actors**, 163 West Twenty-third Street, 4th floor (463-7050).

PROMISES TO KEEP-Paul Austin's romantic comedy about two New York couples and their struggle for love and art in a flower district loft. Featured in the cast are Laura Carden, Courtenay Collins, Joe White, and James MacDonald. Wednesday through Sunday at 8, Sunday at 3; $10; through 3/3. At the **Image Theater**, 432 West 42nd Street (564-1786).

RANDALL AND ROMANCE—Robert Singer's play depicts his journey to New York City in which he is introduced to love, hay fever, microwave cooking, fax machines, and salmonella; directed by Marisa Hansell. Featured in the cast are Lura Albee, Brenda Slaughter, Chuck Alberts, Kimberley Pistone, Evelyn Hathaway, Laura D'Arista, Candace Hamilton, Oliver Dow, Valerie Gordon, and Holly Horn. Thursday through Saturday at 8, Sunday at 2; through 3/3; $9. At the **American Theater of Actors**, 314 West Fifty-fourth Street (995-0835).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation).* George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; through 3/27. At the **The Living Theater**, 272 East Third Street (979-0604).

SAVAGE WILDS—Ishmael Reed's satire which follows the adventures of two producers of a game show and their quest to boost the ratings; directed by Rome Neal. Featured in the cast of twelve are Ariana Blue, Pennell Somsen, Bruce Rise, Renauld White. Thursday-Saturday at 7:30; $8; through 3/16. **Nuyorican Poets Cafe**, 236 East Third Street (465-3167).

SEDUCTION, LOVE, AND A CHANGE OF PLANS—One-acters: Jules Tasca's *Fantasy Bond;* David Shepard's *Oedipal Agonies* and *A Change of Plans*; all directed by David Shepard. With Duane Roper, Howard Arneson, Lynda Lyday, Marjorie Austrian, Susan Keller, Carman Barclay, Sallie Kabash, and Mariann Davatelis. Thursday through Saturday at 8; Saturday and Sunday at 2; $10; 2/28 through 3/10. At the **Playlab Theater**, 17 East Thirty-first Street (643-9837).

SEXUAL PERVERSITY IN CHICAGO—A revival of David Mamet's satire on human relations, starring Donatella Hecht, Danny Markel, Beth Soroken, and Jeff Zeichner; directed by Andrew Blair Alef. Through 3/1; $10. **Producers**, 358 West 44th (725-5130).

SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their mortal enemy, wicked Professor Moriarty. Wednesday through Saturday at 8; $10; through 3/2. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

A SUBLIME SCANDAL—Max G. Weine's comedy concerns the dilemma of a loving man enamored of two seductive, strong-willed women, each of whom will brook no rival. Featured in the cast are Deloria Ruyle, Sandra Manos, Cynthia Robin, and Bryan McCormack. Friday and Saturday at 8, Sunday at 3; $10; 3/8-31. **Studio #305**, 119 West 23rd Street (874-4758).

THE TEMPEST—Shakespeare's combination of fairy tale and morality play, in which he explores man's inhumanity to man, directed by Ethel Owens. With Michael Mauldin, Dina Corsetti, Hugh O'Gorman, Hrold Dean James, and Terrence Michael. Friday and Saturday at 8, Sunday at 3; through 3/17; $10. An American Ensemble Company production at the **Saval Theater**, 101 Murray Street (571-7594).

THREE STORIES HIGH—Madeleine Olnek's comedy about the afterlife focuses on a woman who was never able to face her sexuality; directed by Deb Margolin. With Sarah Baldwin, Susan Ziegler, Tom Bondi, Philip Suraci, Elizabeth Tuccillo, Michael Yawney, Christopher Renstrom, Craig Sloane, Jodi Shaw, Lynn Shelton. Thursday-Sunday at 8, through 3/10; $10. A Bad Neighbors production at the **Cooper Square Theater**, 50 East 7th Street (989-0788).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

WAITING FOR THE PARADE—John Murrell's drama centers around the lives of five women during World War II; directed by Maggie da Silva, with an all-female cast, starring Susannah Julien. 2/28, 3/1, 2,3 at 8; Thursday-Sunday at 8, Saturday and Sunday at 2; 2/29, 3/1, 2, 3; $10. New Deal production at **Alice's 4th Floor,** 432 West 42ndStreet (874-4896).

A WALK ON LAKE ERIE—Heather McCutchen's docudrama about the mysterious disappearance of a small boy in Cleveland; directed by Randy Rollison. Featured in the cast are George Vlachos, John Augustine, Chuck Montgomery, Sal Barone, Gary Kimble, Karen DiConcetto, Lillian Jenkins, Louis Falk, Daniel Harrison, and Melissa Hurst. Wednesday through Sunday at 8, 2/27 through 3/24; $12. **HOME for Art and Theater,** 44 Walker Street (431-7434).

WHAT THE BUTLER SAW—A revival of the late Joe Orton's 1969 classic comedy of off-color errors with mistaken identities, sexual perversions, and psychological parlor games in an unusual insane asylum. Wednesday through Saturday at 8; $10; through 3/2. An Independent Theater production at **the House of Candles Theater,** 99 Stanton Street (353-3088).

WHAT THE BUTLER SAW—A revival of the late Joe Orton comedy. 2/28, 3/1, 2, 7, 8, 9 at 8; 3/3 at 3; $12; directed by Steven Jakuboski. At the **Theater Ten Ten,** 1010 Park Avenue (879-7669).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Musical; book by Rich and Don Werbacher, music and lyrics by Jimmy Flynn; directed by Steve Yuhasz. Featured in the cast are Michael Curran, Howard Thoresen, Susan Farwell, Keith Michl, Jim Fleming, Terrence Martin, Julie MacLughlin, and Steve Gleason. Three generations of an eccentric Staten Island family try to adjust to the end of World War II. Wednesday-Saturday at 8; $10; through 3/3. **Vil lage Theater**, 133 West 22nd Street (627-8411).

WITNESS FOR THE PROSECUTION—Agatha Christie's courtroom drama, directed by Kim T. Sharp. A young drifter is accused of the murder of an elderly woman who has made him heir to her fortune. Thursday-Saturday at 8; 2/28-3/16; $10. **Good Shepherd-Faith Church,** 152 West 66th (666-3955).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

THOMAS HART BENTON—Works on paper executed between 1920 and 1974, plus a selection of paintings from museums and private collections; through 3/2. Hirschl & Adler, 21 E. 70th St. (535-8810).

WILLIE BIRCH—Life-size papier-mache sculptures of ordinary people; through 3/2. Sculpture Center, 167 E. 69th St. (879-3500).

MARIANNE ENGBERG/PIA SCHUTZMANN—Recent pinhole photographs of sea shells/Sidewalk rubbings in graphite on Japanese paper; 3/5–30. Urdang, 23 E. 74th St. (288-7004).

WANG FANGYU—Calligraphic "word pictures" in ink on paper by this 78-year-old Chinese artist who taught language and Asian Studies at Yale and Seton Hall; through 3/16. Wender, 3 E. 80th St. (734-3460).

KLAUS FUSSMANN—Recent paintings and watercolors; through 3/2. Ralph, 43 E. 78th St. (288-5222).

GREGORY GILLESPIE—New realist paintings; through 3/2. Forum, 1018 Madison Ave. (772-7666).

GWEN JOHN—Watercolors and drawings from the late 1890s until the early 1930s, including a rare self-portrait, a cat drawings, studies for paintings, and watercolors that belonged to the artist's patron, John Quinn; through 3/23. Davis & Langdale, 231 E. 60th St. (838-0333).

MARVIN LIPOFSKY—Organic glass sculptures that incorporate Italian filigree cane work; 3/2–30. Kaplan, 969 Madison Ave. (535-2407).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

JEYY MCLAUGHLIN—Recent paintings; 3/2–4/2. Stone, 48 E. 86th St. (988-6870).

RICHARD OELZE—A retrospective of paintings and drawings by this German Surrealist; through 3/9. Lafayette Parke, 58 E. 79th St. (517-5550).

PHILIP PEARLSTEIN/BARBARA SCHWARTZ—Recent paintings of nudes surrounded by objects of American folk art and classical antiquity/New sculpture. Through 3/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ROBERT RAUSCHENBERG—New paintings on metal from the artist's "Borealis" series and works on paper; through 3/7. Knoedler, 19 E. 70th St. (794-0550).

ALICE SCHILLE—Watercolors of figures, landscapes, and interiors, painted in America, the South of France, Tunis, and other locations; through 3/2. Coe Kerr, 49 E. 82nd St. (628-1340).

DAVID SMYTH—Paintings, drawings, and sculpture in a series titled "360 Degrees of Thought"; through 3/15. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

ZARKO STEFANCIC—Trompe l'oeil paintings; through 3/2. Cudahy's, 170 E. 75th St. (879-2405).

57th Street Area

WILLIAM BAILEY—Recent figurative paintings and drawings; through 3/13. Schoelkopf, 50 W. 57th St. (765-3540).

BEN BERNS—Landscape paintings of the southeastern shore and the Blue Ridge Mountains; through 3/2. Schmidt-Bingham, 41 W. 57th St. (888-1122).

CHARLES DE WOLF BROWNELL—Landscape paintings by this Hudson River School artist; 3/2–23. Kennedy, 40 W. 57th St. (541-9600).

ALICE DALTON BROWN/POLLY KRAFT—Paintings, pastels, and works on paper that depict sun-dappled porches of Victorian homes in Key West, Florida and upstate New York/Recent still-life and floral paintings; 3/2–23. Fischbach, 24 W. 57th St. (759-2345).

GENEVIEVE CADIEUX—Photographic works by a Montreal-based artist; through 3/23. Kent, 41 E. 57th St. (980-9696).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

JAMES COLEMAN—New works; through 3/23. Goodman, 24 W. 57th St. (977-7160).

R.M. FISCHER—Ten large sculptures made with a variety of found and fabricated metals, in a series titled "Fountains"; 2/28–3/23. Janis, 110 W. 57th St. (586-0110).

ROBERT GOODNOUGH—Recent abstract paintings by this second-generation Abstract Expressionist and Color-Field painter; through 3/16. ACA, 41 E. 57th St. (644-8300).

HAROLD GREGOR—Realist landscapes of the Midwest and "Flatscapes" that are more impressionistic, almost abstract aerial views of landscapes; through 3/19. De Nagy, 41 W. 57th St. (421-3780).

PHILIP GUSTON AND CLARK COOLIDGE—Forty-three drawings that were the result of a collaboration between Guston and the poet Clark Coolidge; through 3/9. Lelong, 20 W. 57th St. (315-0470).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; 3/2–5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

COLIN LANCELY—New constructed paintings by an Australian artist; 3/1–30. Frumkin/Adams, 50 W. 57th St. (757-6655).

FRANCES LANSING—Recent paintings with heavily encrusted surfaces that suggest landcape through a combination of forms and materials; 2/27–3/30. Daverio, 41 E. 57th St. (826-4210).

JOE LASKER—Still-lifes and portraits; through 3/20. Kraushaar, 724 Fifth Ave. (307-5730).

ARINA MALUKOVA/FRED REICHMAN—Figurative and still-life paintings with saturated colors and textured surfaces/Paintings that depict objects from everyday life reduced to their simplest forms. Through 3/9. Siegel, 24 W. 57th St. (586-0605).

ANDRE METTHEY—Ornamental ceramic works with enamel by this French potter (1871–1920) who collaborated with Derain, Signac, and other Fauve painters; through 3/9. Adler, 41 E. 57th St. (308-0511).

MALCOLM MORLEY—Recent paintings and bronze sculptures of soldiers and boats; through 3/2. Pace, 32 E. 57th St. (421-3292).

BETTY PARSONS—Late found-wood constructions and paintings; through 3/2. Tilton, 24 W. 57th St. (247-7480).

VICTOR PASMORE—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 3/2. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

MILO REICE/FRANCISCA SUTIL—Large-scale paintings with figurative and abstract elements based on Homer's *Odyssey*/Small-scale abstract paintings with scraped and burnished surfaces. Through 3/23. Haime, 41 E. 57th St. (888-3550).

MILTON RESNICK/EVA HESSE—His "Straw" paintings of 1981–82 that continued his exploration of the physicality of paint/Works on paper that set out many of the formal and emotional concerns that would come to characterize her sculpture. Through 3/23. Miller, 41 E. 57th St. (980-5454).

RODNEY RIPPS—Recent canvases in encaustic, lead, and copper; through 3/2. Del Re, 41 E. 57th St. (688-1843).

DOROTHEA ROCKBURNE—New paintings and works on paper that explore the circle and square; through 3/2. Emmerich, 41 E. 57th St. (752-0124).

CHARLES SELIGER—Small-scale abstract watercolors; through 3/9. Rosenfeld, 50 W. 57th St. (247-0082).

KIMBER SMITH—Abstract paintings from the early 1960s and figurative works from the 70s. At Drake, 50 W. 57th St. (582-5930), through 3/9, and Ross, 50 W. 57th St. (307-0400), through 3/13.

JACK TWORKOV—Paintings from 1930 to 1981 by this artist (1900–1982) who was considered a major figure of the New York School; through 3/2. Emmerich, 41 E. 57th St. (752-0124).

WILLIAM TUCKER—New sculpture; 2/28–3/30. McKee, 745 Fifth Ave. (688-5951).

NEIL WELLIVER—Recent landscape paintings of Maine; through 3/2. Marlborough, 40 W. 57th St. (541-4900).

TIMOTHY WOODMAN/YASUO KUNIYOSHI—Figurative sculptural reliefs constructed of hand-cut, painted aluminum that depict figures from mythology, American history, the ballet, literature, and characters from the artist's daily life; 2/27–4/6/Drawings of the female nude; 2/27–3/30. Zabriskie, 724 Fifth Ave. (307-7430).

SoHo and TriBeCa

RICHARD ARTSCHWAGER—A retrospective of multiples; through 3/9. Alexander Editions, 476 Broome St. (925-2070).

LARRY BELL/KENNY SCHARF—New works in mixed-media on canvas/New paintings in acrylic and silkscreen that combine images from popular culture. Through 3/23. Shafrazi, 130 Prince St. (274-9300).

JOHN BOWMAN—Paintings of lime mineral and nuclear facilities, closed amusement parks, and other deserted areas; through 3/9. Lang & O'Hara, 568 Broadway (226-2121).

CAROLYN BRADY—New large watercolors that depict close-up views of well-known gardens in France; through 3/13. Hoffman, 429 W. Broadway (966-6676).

STAN BRODSKY—Recent abstract paintings inspired by the Arizona landscape; through 3/5. Kelly, 591 Broadway (226-1660).

EMILIE BENES BRZEZINSKI—Monumental wood sculptures; through 3/9. Staib, 8 Greene St. (941-5977).

JERRY BUCHANAN/KEN BUHLER—Abstract paintings on plywood and drawings/Five monoprints. Through 3/16. Walls, 137 Greene St. (677-5000).

STUART BUEHLER—An installation of paintings, drawings, altered photographs, and sculptures titled "...Mosquito and Woman Trouble..."; through 3/23. Jamison Thomas, 588 Broadway (925-1055).

ERIC BULATOV/OLEG VASSILYEV—Paintings with Soviet themes that incorporate literary elements such as large graphic letters and words/Paintings that explore spatial possibilities through the juxtaposition of images of reality, fantasy, and memory; through 3/12. Kind, 136 Greene St. (925-1200).

CHRIS BURDEN/NANCY SPERO—An eight-foot-long model of a ship titled "Sailing Destroyer" that is an *attempt to modify an existing but obsolete destroyer* into a sailing vessel/Works on paper and handprinting on the wall. Through 3/9. Baer, 476 Broome St. (431-4774).

TOM BUTTER—New sculptures; through 3/9. Marcus, 578 Broadway (226-3200).

MARINA CAPPELLETTO/JOHN DUGDALE—Paintings dedicated to and inspired by the Medieval painter and architect Giotto di Bondone/A new series of photographs that were shot and printed using the photographic technology available to early photographers. Through 3/23. Wessel O'Connor, 580 Broadway (219-9524).

PATRICK CAULEY/PAM LONGOBARDI—Paintings/Works on canvas and copper; 3/2–23. Sermas, 19 Greene St. (431-5743).

EDUARDO OLIVEIRA CEZAR/DIANE KEPFORD—Monochromatic paintings based on the light in architectural interiors/Paintings that focus on the power of the individual. Through 3/2. Helander, 415 W. Broadway (966-9797).

COLETTE—Large-scale photographs of dolls dressed in crinkled fabrics that are reminiscent of those worn by the artist in her installations and performances, through 3/9, at Dorsky, 578 Broadway (966-6170); works from the 1970s and 80s, through 4/5, at Rempire, 121 Greene St. (979-1111).

ROBERT CUMMING—New paintings; through 3/9. Castelli, 578 Broadway (941-9855).

LINDA DANIELS—Non-objective paintings with complex patterns of marks; through 3/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

BEAUFORD DELANEY—Paintings, drawings, and pastels by this Black artist who was born in Knoxville, Tennessee in 1901, studied in Boston, and later moved to New York, where he became friends with James Baldwin and Henry Miller; through 3/30. Briet, 558 Broadway (334-0433).

ROMOLO DEL DEO—Sculptures that are made to resemble broken and fragmented classical sculptures; through 3/9. Bridgewater Lustberg, 529 Broadway (941-6355).

WIM DELVOYE—New sculpture by a Belgian artist; through 3/2. Sonnabend, 420 W. Broadway (966-6160).

WILLIE DOHERTY—Mural-sized photographs with text by an artist who lives in Derry, Northern Ireland; through 3/2. Cugliani, 508 Greenwich St. (966-9006).

MAURICE DUCRET/MOIRA CAMERON—A wall installation of thirty abstract works on paper/Works on paper and ceramic objects that explore the literal and graphic power of words. Through 3/2. Twining, 568 Broadway (431-1830).

GRAHAM DURWARD—Six works that incorporate image and text, and a videotape; through 3/2. Alexander, 270 Lafayette St. (941-9094).

ELIZABETH DWORKIN—Recent abstract paintings and drawings; 2/28–3/30. Munroe, 130 Prince St. (226-0040).

TRACY ESSOGLOU/SHENGE KA PHAROAH—Sculptural assemblages of discarded objects retrieved from the streets of New York, the Maine coastline, Greek villages, and other locations/Colored drawings of interlocking figures and abstract spaces on planks of knotted wood. Through 3/9. Baghoomian, 555 Broadway (941-1410).

BARBARA FAHRNER—Artist books and works on paper; through 3/2. Granary Books, 568 Broadway (226-5462).

LAWRENCE FANE—Wall-mounted and free-standing steel sculptures based on landscape; through 3/9. Bace, 584 Broadway (925-3989).

MING FAY—An installation of sculpture executed between 1970 and 1990, in bronze, papier mache, and other materials; through 3/16. Exit Art, 578 Broadway (966-7745).

THOMAS FELLNER/DOROTHY RUDDICK—Small-scale paintings with heavily built-up surfaces that depict a singular, floating object such as leaf/Paintings of classical imagery on panels that rest on a wooden shelf; 3/5–30. Condeso/Lawler, 76 Greene St. (219-1283).

JOEL FISHER—Recent sculpture; through 3/6. Brown, 560 Broadway (219-1060).

MICHAEL FLANAGAN—Small-scale paintings in a series titled "Stations" that explore the paradoxes of time and space and depict landscapes of the American South; 2/28–3/23. P.P.O.W., 532 Broadway (941-8642).

VICTOR JOSEPH GATTO—Paintings of imaginary underseascapes and other scenes by this self-taught artist (1890–1965); through 3/23. Ricco/Maresca, 105 Hudson St. (219-2756).

PAUL GEORGES—New figurative paintings; through 3/16. Plumb, 81 Greene St. (219-2007).

JOHANNES GIRARDONI—Contructed paintings; 3/2–28. Haller, 415 W. Broadway (219-2500).

JOAN GRISWOLD—Paintings that depict urban Americana and architecture; through 3/9. Helio, 588 Broadway (966-5156).

WOODY GWYN—New landscape paintings; 3/2–27. Perlow, 560 Broadway (941-1220).

MICHAEL HARDESTY—A sound and light installation; through 3/23. Van Eck, 420 W. Broadway (219-0717).

NEWTON HARRISON AND HELEN MAYER HARRISON—Collaborative proposals for world-wide environmental projects; 3/2–4/6. Feldman, 31 Mercer St. (226-3232), open Wed. until 8.

ELINORE HOLLINSHEAD—Paintings that cross-reference her personal experiences with recollections of an idealized, classical past; 3/2–30. Greenberg Wilson, 560 Broadway (966-2024).

JASPER JOHNS—Recent paintings and drawings; through 3/9. Castelli, 420 W. Broadway (431-5160).

KIM JONES—An installation titled "Men's Room"; 3/2–30. Lorence-Monk, 578 Broadway (431-3555).

BILL KANE—Large-scale photographs of Walden Pond mounted on stretched canvas, incorporating collage elements such as wood, glass, neon, burnt books, and wax; through 3/8. Foster Goldstrom, 560 Broadway (941-9175).

MARTIN KIPPENBERGER—Recent multiples, including "Sockets, 1991," an edition of the artist's worn socks with personalized handsewn nametags; through 3/30. Sylvester, 10 Leonard St. (941-0074).

MICHAEL KIRK/MARK MAHOSKY—Large-scale landscapes in pastel/Small oil paintings of landscapes in eastern Pennsylvania. Through 3/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

GRACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; through 4/6. Witkin, 415 W. Broadway (925-5510).

PETER KRAUSZ—Paintings and a sculptural installation that evoke historical sites through memory; through 3/16. 49th Parallel, 420 W. Broadway (925-8503).

KUBACH-WILMSEN—New stone sculptures; through 3/30. Staempfli, 415 W. Broadway (941-7100).

WOLFGANG LAIB—New sculpture; through 3/2. Sperone Westwater, 142 Greene St. (431-3685).

GARY LANG/NANCY BOWEN—Abstract geometric paintings with colors that refer to American culture/Ceramic sculptures and blown glass sculptures with organic shapes. Through 3/2. Nosei, 100 Prince St. (431-9253).

STEPHEN LAUB—Wall-mounted sculptures that contain historical photographs of the images on which they are based; through 3/2. Wingate, 578 Broadway (966-5777).

LI LIN LEE—Paintings in enamel on wood and copper; through 3/2. Donahue, 560 Broadway (226-1111).

MARKUS LUPERTZ—Paintings and drawings from the 1960s including "Dithyrambic" works; through 3/30. Werner, 21 E. 67th St. (988-1623).

DON MACLEAN—Fifteen-foot wall murals that act as title cards, plus wall reliefs, sculpture, and drawings; through 3/28. Viafora, 568 Broadway (925-4422).

DAVID MANN/ROBERT LOSTUTTER—New paintings/Watercolors that depict men transforming into birds and birds into men, inspired by the artist's trips to Mexico; 2/28–3/29. LedisFlam, 584 Broadway (92-2971).

PETER MAYER—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

WILL MENTOR—Small paintings and works on paper; through 3/9. Rubin Spangle, 395 W. Broadway (226-2161).

THOM MERRICK—Two new works, including a motorcycle that has been taken apart and spread out across the gallery, and a wall made to a resemble a wall in a suburban house under construction. Through 3/9. Hearn, 39 Wooster St. (941-7055).

GERRY MOREHEAD—New paintings, in a series titled "Bright Days," that depict the sequence of events in an abstract narrative; through 3/30. Klein, 594 Broadway (431-1980).

AIMEE MORGANA—An installation that explores the theme of mortality, incorporating objects and images associated with heavy-metal, voodoo, and kitsch; through 3/2. American Fine Arts Co., 40 Wooster St. (941-0401).

PETER NADIN—"Poetry Room"a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

ALBERT OEHLEN—Recent paintings; through 3/9. Luhring Augustine, 130 Prince St. (219-9600).

ALBERT PALEY—Architectural furniture with ornamental metalwork; through 3/9. Fendrick, 568 Broadway (966-2820).

PHILIP PEARLSTEIN—Selected prints from 1972–1989; through 3/2. Condeso/Lawler, 76 Greene St. (219-1240).

SIGMAR POLKE—A retrospective of prints that details the artist's fascination with everything from Pop Art to mystical transformation; through 3/2. Nolan, 560 Broadway (925-6190).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

CLIFFORD RAINEY—Sculptures in glass, metal, stone, and wood that refer to ancient cultures; 3/2–24. Heller, 71 Greene St. (966-5948).

DAVID REED—New abstract paintings that contain lush swirling strokes and rectangles; through 3/23. Protetch, 560 Broadway (966-5454).

SHARON ROSENFELD—Romantic landscape paintings; through 3/23. Ingbar, 578 Broadway (334-1100).

MIMMO ROTELLA—Assemblages of torn posters on canvas spanning 1950 to the present by this artist who was member of the Nouveau Realiste movement in Paris; through 3/9. Salvatore Ala, 560 Broadway (941-1990).

DAVID ROW—New abstract paintings; through 3/16. Good, 532 Broadway (941-8066).

KATHY RUTTENBERG—Paintings of isolated figures in interiors; through 3/2. Bustamante, 560 Broadway (226-2108).

KARIN SANDER—A site-specific installation for which the artist has created a smaller, slightly elevated floor over the gallery's floor; through 3/30. Bitter-Larkin, 597 Broadway (219-0150).

MARCIA SCANLON—Paintings of objects on tabletops; through 3/13. Davidson, 415 W. Broadway (925-5300).

FRANK SCHRODER—New work; through 3/16. Gibson, 568 Broadway (925-1192).

ARTHUR SECUNDA—Paintings that depict configurations of abstracted, stylized figures; through 3/10. Nahan, 381 W. Bradway (966-9313).

PEGGY SHAW/ANNE POURNY—Paintings that incorporate photographic negatives, Plexiglas, lace, and other materials/Small-scale collages. Through 3/9. Katzen, 475 Broome St. (966-4469).

PETER SHELTON—Small, medium, and large-scale sculptures in bronze, iron, and fiberglass that continue his analysis of interior and exterior space, mass, volume, and physical displacement; through 3/9. Louver, 130 Prince St. (925-9205).

ALAN SHIELDS—Works on canvas and paper; through 3/2. Cooper, 155 Wooster St. (674-0766).

HELEN SOREFF—Recent abstract paintings; 2/28–3/23. M-13, 72 Greene St. (925-3007).

PATRICK STRZELEC—Five large-scale sculptures made with bronze, steel, and copper; 3/2–30. Toll, 146 Greene St. (431-1788).

PAT SUTTON—Recent paintings of abstract geometric structures; through 3/9. Zarre, 379 W. Broadway (431-3456).

RANDY TWADDLE—Large-scale charcoal drawings that depict silhouettes of telephone wires, transformers, and other kinds of electrical technology; through 3/19. Brandt, 568 Broadway (431-1444).

IRENE VALINCIUS—Abstract paintings in oil, beeswax, and dry pigments with layered and scraped surfaces; through 3/2. Alan, 270 Lafayette St. (226-5145).

MARY JO VATH—Small-scale paintings that are meticulous renderings of single or grouped objects; 3/2–4/6. Thorp, 103 Prince St. (431-6880).

EMILIO VEDOVA—New monotypes printed at the Garner Tullis Workshop in New York; through 3/13. Auchincloss, 558 Broadway (966-7753).

YOSHI WADA—An installation of sound-generating devices and sculpture titled "What's the Matter With Your Ear?"; through 3/2. Harvey, 537 Broadway (925-7651).

FRANZ ERHARD WALTHER/SOL LEWITT—New works titled "Reconstructions"/Wall drawings; 3/2–23. Weber, 142 Greene St. (966-6115).

MATTHEW WEINSTEIN—New paintings; through 3/2. Postmasters, 80 Greene St. (941-5711).

STEPHEN WILLIAMS/GEORGE OHR—Small oil paintings on paper that pair idiosyncratic shapes and color with an underlying cryptic text/Sculptural vessels; 3/2–23. Cowles, 420 W. Broadway (925-3500).

Other

MAKIKO AZAKAMI—Playful objects made with paper that the artist calls "Paper Toys"; through 4/7. Illustration, 330 E. 11th St. (979-1014).

JEAN CHARLES BLAIS—Recent paintings and drawings; through 3/15. Cavaliero, 15 W. 53rd St. (541-6342).

ELAINE DE KOONING—Portraits painted beween 1939 and 1987, including John F. Kennedy, Frank O'Hara, Edwin Denby, Harold Rosenberg, and others; 2/28–4/19. Brooklyn College, 2118 Boylan Hall, Brooklyn (718-780-5181).

WAYNE FIELDS—Expressionistic drawings, paintings, and prints of jazz musicians; through 3/15. Educational Alliance, 197 E. Broadway (475-6200).

NANCY GRIMES—Still-life paintings that depict crosses, skulls, and other symbolic objects in mysterious settings; through 4/1. St. Peter's Church, 619 Lexongton Ave. (935-2200).

SUSAN HAMBLETON—Romantic landscape paintings; through 3/16. The Gallery, 30 Bond St. (505-9668).

GROUP SHOWS

Madison Avenue and Vicinity

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "The Self and the Law," with works by Beblo, Fields, Garwood, Verrochi; through 3/23.

SHEPHERD—21 E. 84th St. (861-4050). 19th- and 20th-century European drawings, paintings, and sculpture, by Colin, de la Pena, Meunier, Rousseau, Schwanthaler, others; through 3/30.

SPANIERMAN—50 E. 78th St. (879-7085). Oil paintings and works on paper executed between 1860–1950, by Butler, Hassam, Homer, Hunt, Metcalf, Suydam, Tarbell, Wyeth, others; through 3/2.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). Prints from the 1980s by Spanish artists, including Chillida, Cobo, Cronica, Valdes, others; through 3/2.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Abstract paintings and sculpture from the 1940s through the 60s; 3/1–4/6.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Botero, Calder, Manzu, Marini, Moore; through 3/8.

57th Street Area

DAVERIO—41 E. 57th St. (826-4210). Modern Italian drawings by Boccioni, De Chirico, Clemente, Fontana, Modigliani, Rosei, Segantini, others; through 3/2.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works by Braque, Escher, Helleu, Picasso, Redon, others; through 3/30.

HAMMER—33 W. 57th St. (644-4400). 19th and 20th-century European paintings by Bouguereau, Hayet, Matisse, Picasso, Pissarro, Sisley, others; through 3/10.

MCCOY—41 E. 57th St. (319-1996). "Faces," with works by Bialobroda, Muller, Smith, Tetherow, Wilson; 3/9.

MIDTOWN PAYSON—74 Fifth Ave. (758-1900). American drawings and prints from the 1920s through the 1950s, by Bacon, Cadmus, Grooms, Kuhn, Lebrun, Prestopino, others; 3/1–30.

PRATS—24 W. 57th St. (315-3681). Painted monotypes by Bird, Bohary, Casamada, Frankenthaler, Guinovart, Noland, Pijuan, Tapies; through 3/22.

SACKS—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

TATISTCHEFF—50 W. 57th St. (664-0907). Landscape and figure paintings by five California artists, including Brace, Chapman, Pitcher, Sanchez, Schnitzer; through 3/2.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). Works by Ruckreim, Tuttle, Zaugg; through 3/7.

ARTISTS SPACE—223 W. Broadway (226-3970). "Reframing the Family"; "A Project"; "The Body Politic"; through 3/2.

AUDIELLO—142 Greene St. (966-8830). Works by Barclay, Etkin, Kahn, Stingel; through 3/23.

BENNETT SIEGEL—140 W. Broadway (385-4434). Works that investigate scale, by Chaiken, Klein, Myers, Opocensky, Ranalli; through 3/23.

BETTAL—137 Duane St. (233-7824). Paintings by Buck, Hall, Karoun; 2/28–3/23.

BURGIN—130 Prince St. (219-8379). Photographic works by artists who were living in Los Angeles from 1970–75, including Ader, Baldessari, Cumming, Elk, Leavitt, Ruppersberg, Wegman; through 3/2.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by Faust, Ferris, Fitzgerald, Maisner, Van Maanen; through 3/16.

COOPER—155 Wooster St. (674-0766). Drawings by sculptors; through 3/6.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Fischer, Hunt, Kapoor, Marioni; through 3/9.

CULTURAL SPACE—336 Canal St. (966-6988), Wed.–Sat. 1–6. "World Disorder," with works by Applebroog, Fay, Hatchett, Lundberg, The Peppers, Vicuna, Wodiczko, others; through 3/16.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections San Francisco/Bay Area," with drawings by Beech, Castellon, Dashiell, Liu, Melchert, Reichman, Stanley, Thomas, others; through 3/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). A collection of more than 5,000 menus from Chinese restaurants in all fifty states, curated by Harvey Spiller; through 3/16.

NERLINO—96 Greene St. (966-1661). Paintings by Bearden, Davis, Elam, Holder, Overstreet; through 2/28.

PYRAMID—75 Prince St. (431-3270). Works by Belag, Foley, Grossman, Middleton, Tannenbaum, Van-Dermeir, others; 3/5–16.

ROSEN—130 Prince St. (941-0203). Works that depict women, by Balkenhol, Currin, De Andrea, Klein, Ramos, Rodchenko, Ruff; through 3/23.

SHAINMAN—560 Broadway (966-3866). Sculpture, painting, and photography by Campanelli, Coyne, Genzken, Maet, Richon, others; through 3/9.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). "Forms of Allusion," with works by Holl, Morelli, Osman, Sherk; through 3/30.

STUX—155 Spring St. (219-0010). "Arte Debole" ("weak art"), with works by Alpegiani, Antinucci, Ghiazza, Pagliasso; through 3/9.

STUX MODERN—155 Spring St. (219-0010). "Geometries of Color: American Post-Painterly Abstraction," with paintings by Held, Kelly, Johns, Lichtenstein, Mangold, Martin, Noland, Stella; through 3/2.

303—89 Greene St. (966-5605). Drawings and works on paper by Kilimnik, Pettibon, Ruppersberg; through 3/2.

Other

CITY—2 Columbus Circle (974-1150), Mon.–Fri. 10–5:30. "Vanitas: Six Still-Life Painters," with works by Amoroso, Brazill, Crawford, Davis, Grimes, Kuegel; through 3/1.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Andrews, Cezanne, Gross, Renoir, Soyer, Weer, others; through 3/28.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bierck, Bowling, Crane, Ferrandini, Gornik, Greene, Hershberger, Johnson, Maguire, Pollack, Resika, Schroth; through 3/9.

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960), 11–5 daily except Thurs. and Sun. "Adopt-A-Mural," with WPA murals by Davis, Hofmann, Turner, plus a video, a slide presentation, and photographs; through 3/6.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

PHOTOGRAPHY

ANNA AND BERNHARD BLUME—Forty-seven Polaroid self-portraits that are assemblages or collages of cut and rearranged individual facial shots; through 3/16. Roeder, 545 Broadway (925-6098).

LOIS CONNER/VAL TELBERG—Panoramic platinum prints taken during extended stays in Turkey, the American Southwest, and New York/Vintage prints from 1948–1953. Through 3/16. Miller, 138 Spring St. (226-1220).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.-Fri. 11–4, Sun.10–3. Free.

MARY HELLER—Black-and-white photographs spanning a ten-year period, including images from the Middle East, Mexico, Nepal, and Peru; 3/5–4/6. Ledel, 168 Mercer St. (966-7659).

PETER HUJAR—Black-and-white portraits and nudes, all taken in New York; through 3/28. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

N. JAY JAFFEE—Photographs taken on the streets of New York, Brooklyn, and Coney Island, from the late 1940s through 1955; through 3/23. Photofind, 138 Spring St. (334-0010).

JACQUES-HENRI LARTIGUE—Photographs of people on holiday; through 3/16. Staley-Wise, 560 Broadway (966-6223).

PATRICK MCMULLAN—Black-and-white photographs that chronicle New York City nightlife; through 3/2. Realart, 304 E. Fifth St. (77-2215).

JEFF MERMELSTEIN—Recent color photographs of American families; through 4/5. Camera Club of New York, 853 Broadway (260-7077).

MARTIN PARR—Recent color photographs by this British Magnum photographer that depict the English "comfortable" class engaged in various activities such as shopping and going to gallery openings; through 3/23. Borden, 560 Broadway (431-0166).

P.S. 122—150 First Ave. (228-4150). "Connecting Lives—Documents from the AIDS Crisis," with photographs by Crumley, Gaspar, Hart, McGovern, Rosett, Thode, Wemple; through 3/24.

LUCAS SAMARAS—Recent Polaroid photographs, including panorama assemblages and collaged self-portraits; 2/28–3/30. Pace/MacGill, 32 E. 57th St. (759-7999).

ARTHUR TRESS—Photographs of objects in aquariums, in a series titled "The FISHtank Sonata"; through 3/2. Twining, 568 Broadway (431-1830).

JOHN H. WHITE—Documentary photographs in a series titled "My People: A Portrait of Afro-American Culture," by this Pulitzer prize-winning photographer from the *Chicago Sun Times*; through 3/2. Nikon

House, 620 Fifth Ave. (353-3110).

PERFORMANCE

BUILDING—51 W. 26th St. (925-4671). 2/28 at 9 and 3/1 at 12 midnight: Franklin Furnace in Exile presents Timothy North in "Hoverdrum." $10.

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 3/2 at 8:30: Brendan de Vallance in "Misclocked." Free.

P.S. 122—150 First Ave. (477-5288). 2/28–3/3 at 8: Carmelita Tropicana and Uzi Parnes in "Carnaval," with music by Fernando Rivas. $10.

WOODPECKERS INTERARTS SPACE—170 Mercer St. (219-8284). 3/3 at 7: "The Ladies" with Pink, Fischer, and Oliver. $8.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. "Invitational Exhibition of Painting and Sculpture," with works by Agostini, Arneson, Close, Diamond, Geiger, Lutz, Matthiasdottir, Peerdi, Wiley, others; 3/5–30.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces." Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: "Behind the Scenes." Through 4/29: "Manifest Destiny."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: "Romance of the Taj Mahal."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5.

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. Twentieth-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson. Through 3/28/91: "The Battle of Britain."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." Through 3/24: "Kazimir Malevich, 1878–1935." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908). **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 3/31: "A Selection of Drawings by H. Siddons Mowbray."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art." Through 3/3: "Painters of Record: William Murray and His School."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection." Through 3/15: "The International Art Show for the End of World Hunger."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 2/28: "Projects: Dennis Adams." Through 3/19: "Projects: Stuart Klipper." Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 4/13: "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 3/2: "On Paper: The History of an Art."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. 3/3–24: "International Studio Artist Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: "Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel." Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 3/17: "Recent Acquisitions and Notable Works from the Permanent Collection." Through 3/17: "From the Studio: Artists-in-Residence."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 4/7: "The Drawings of Jasper Johns." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. 3/1–5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Galleries closed until 3/8/91. **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/28 at 10 a.m. and 2: "19th-Century European Paintings, Drawings, and Watercolors." On view from 2/22.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). Next sale on 3/12.

DOYLE—175 E. 87th St. (427-2730). Next sale on 3/6.

PHILLIPS—406 E. 79th St. (570-4830). 2/27 at 11 a.m.: "Argentinian Film Posters." On view from 2/23.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/27 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: 19th-Century Paintings, Drawings, and Sculpture." On view from 2/22. 3/5 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Furniture and Decorations." On view from 3/2. 3/5 at 6: "Gay Men's Health Crisis Benefit Auction." On view from 3/2.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Note for Tuesday, February 26

CHAMBER MUSIC SOCIETY—Last week's listing for the Chamber Music Society concert at Alice Tully Hall was incorrect in one detail: The concert is at 7:30.

Wednesday, February 27

VIENNA PHILHARMONIC, Claudio Abbado conductor; flutist Wolfgang Schulz. Mozart's Flute Concerto No. 2; Bruckner's Symphony No. 4, "Romantic." Carnegie Hall at 8. Remaining tickets at box office.

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor; violinist Gil Shaham. Peter Lieberson's *World's Turning* (world premiere); Mendelssohn's Violin Concerto in e, Op. 64; Bartok's Concerto for Orchestra. Avery Fisher Hall at 8. $13–$25.

TOKYO STRING QUARTET—Tully Hall at 8. Sold out.

FOCUS!—Juilliard series on 20th-century music, "Looking Back: A Festival of Neo-Classicism." Tonight: Part's *Spiegel im Spiegel;* Dallapiccola's Chaconne, Intermezzo, and Adagio; Stravinsky's Septet; Rochberg's *Ricordanza (Soliloquy);* Stravinsky's "Three Songs From William Shakespeare"; Shostakovich's String Quartet No. 13; Juilliard Theater, 155 W. 65th St., at 8. Free; tickets required (874-7515). Tonight only, at 7, a pre-concert symposium.

MIRIAN CONTI, pianist. Music of Soler, Guastavino, White, Prokofiev, Diamond, Debussy, Ramey. Merkin Concert Hall at 8. $10.

MUSICIANS FROM MARLBORO—Mozart's Piano Quartet K. 478; Webern's String Trio Op. 20; Franck's Piano Quintet in f. Metropolitan Museum at 8. $12.

WALEED HOWRANI, pianist. Works of Tchaikovsky, Prokofiev, Chopin, Albright, Albeniz. Weill Recital Hall at 8. $35, $50. Benefit for the International College in Beirut (319-2450).

ART OF THE EARLY KEYBOARD—*Guest artist soprano* Christine Brandes, Baroque dancer Alan Tjaarda Jones. Spanish and Italian music of 16th–18th centuries, with organ and harpsichord solo works by D. Scarlatti, Cabezon, Valente, others; also music by Soler, and *tonos humanos.* St. Michael's Church, Amsterdam Ave. and 99th St. (873-0473), at 8. $10.

METROPOLITAN PLAYERS—Music by Ravel, Consoli, Pinney, Powell, Kassel. Greenwich House, 46 Barrow St., at 8. $10.

CHRISTOPH FRANZGROTE, violinist, with pianist Cullen Bryant. Mozart, Beethoven, Bach, Stravinsky-Franzgrote (world premiere of arrangement). Barnard Hall, third floor, Broadway and 117th St., at 8. Free.

JAY LEONHART, bassist-vocalist/**ROGER KELLAWAY,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

ANDREW BOLOTOWSKY, flutist, on the conical Boehm flute. Music by Kamin, Wigglesworth, Tucker, Kuhlau, others. N.Y. Public Library, Jefferson Market branch, Sixth Ave. and 10th St., at 6:30. Free.

MARYL CANNON, soprano, with pianist Bruno Casolari. Mozart bicentennial program. Yamaha Communication Center, 142 W. 57th St., at 1:30. Free.

JUILLIARD STUDENT CONCERT—Percussion ensemble. Alice Tully Hall at 1. Free.

WASHBOARD JUNGLE—"Post-digital jug band." LMCC program at Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA—Music of Elgar, Mozart, Johann Strauss, Copland. Workmen's Circle Auditorium, 3155 Grace Ave., Bronx, at 2. Free.

Thursday, February 28

NEW YORK PHILHARMONIC, Franz Welser-Moest conductor; pianist Elisabeth Leonskaja. Dvorak's "Carnival Overture"; Mozart's Piano Concerto No. 20, K. 466; Franz Schmidt's Symphony No. 4. Avery Fisher Hall at 8. $10–$43.

NEW YORK CHAMBER SYMPHONY, Erich Leinsdorf conductor; soprano Benita Valene, tenor John Aler, baritone Hermann Prey; Concert Chorale of New York. Bach program: Sinfonia from Cantata No. 42; Cantatas Nos. 55, 82, 140. 92nd Street Y at 8. $20.

VIENNA PHILHARMONIC, Claudio Abbado conductor. Webern's Six Pieces for Orchestra, Op. 6; Mahler's Symphony No. 1. Carnegie Hall at 8. Remaining tickets at box office.

FOCUS!—See 2/27. Tonight: Juilliard Chamber Orchestra, Joel Sachs conductor. Levko Kolodub's Symphony No. 3; Schnittke's Symphony No. 4 (N.Y. premiere). Juilliard Theater, 155 W. 65th St., at 8. Free; tickets required (874-7515).

J.R. MITCHELL, composer-persussionist (N.Y. recital debut), with bass-clarinetist Byard Lancaster, bassoonist Dan Jones, Odean Pope on reeds. Music by Mitchell. Merkin Concert Hall at 8. $12.

HAE-KWON OH, guitarist/**IN-HYE KIM,** soprano. Weill Recital Hall at 8. Program, admission unavailable.

GRIFFIN MUSIC ENSEMBLE—"Music Uptown": Works by DaCosta, Arlene Zallman (N.Y. premiere), Scelsi, Martino, Dallapiccola. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $5.

RHYTHMIC-SONIC SPECTRUM OF WORLD JAZZ MUSIC—Two evenings at Roulette, 228 W. Broadway (219-8242), at 9. Wadada Selassie (Leo Smith) with the first performance of his 12-piece world-jazz ensemble, Nyabinghi Arkhcztra; also the Ethiopian Warriors, rasta-jazz ensemble. $9.

ELLIOT SCHWARTZ, *composer-pianist, pianist Martin* Perry, clarinetist Thomas Parchman, oboist Libby Van Cleve, violinist Mary Jo Carlson, tubist Scott Vallaincort. Music by Schwartz. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

MARTIN GOLDRAY, pianist. Concert-lecture, with works of Brahms and Babbitt (the latter will be on hand to comment on his music). Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. $7.50.

JAZZ COMPOSERS WORKSHOP—Program of works by members of the BMI Workshop, performed by the group's orchestra. Greenwich House, 27 Barrow St., at 7:30. Free.

JUILLIARD MOZART BICENTENNIAL PROGRAM—All of Mozart's 29 "House Music" songs, performed by voice students, with accompanying-major students. Paul Recital Hall, 144 W. 66th St., at 6. Free.

LARK QUARTET—Program unavailable at press time. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MOZART IN THE MARKET—Recitals by Juilliard students, celebrating the Mozart bicentennial. Citicorp Center, Lexington Ave. and 53rd St. Today at 1: flutist James Zellers, guitarist Keith Calmes. Andante from Piano Sonata in C, K. 545 (transcribed).

S.E.M. ENSEMBLE—FLuxus Concert: music by Higgins, Knowles, Patterson, Maciunas, Williams, Ono, Low, Corner. 26 Willow Pl., Brooklyn Heights (718-243-0964), st 8. $6.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellists Colin Carr and Christopher Costanza, violinist Carmit Zori, violist to be announced. Arensky's Quartet No. 2 in a; Schubert's Quintet in c, D. 956. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 1

BARRY TUCKWELL, French-hornist, with violinist Daniel Heifetz, pianist Marcantonio Barone. Beethoven's Sonata for Horn and Piano Op. 17; Hindemith's Sonata for Horn and Piano; Brahms's Trio for Horn, Violin, and Piano Op. 40. Weill Recital Hall at 8. $15.

NEW YORK PHILHARMONIC—See 2/28. Today at 11 a.m. Note: pre-concert lecture at 9:30 a.m.; $10, in advance $7 (580-8700, ext. 211).

NASH ENSEMBLE—Schubert's Quintet in A, "The Trout." *Metropolitan Museum at* 7. $10.

FIRST AVENUE—With violinist-composer David Soldier. Electro-acoustic improvisations; also premieres by Soldier and C. Bryan Rulon. Greenwich House Music School, 46 Barrow St., at 8:30. $7.

MAHLATHINI & THE MAHOTELLA QUEENS—"Not Just Jazz": group from South Africa. Town Hall at 8. $20, $25.

PATRICK STREET—Traditional Irish music, featuring Kevin Burke, Andy Irvine, guest Triona Ni Dhomnaill. Symphony Space at 8. $15.

JUILLIARD CONCERT—Student chamber ensembles. Paul Recital Hall, 144 W. 66th St., at 8. Free.

RHYTHMIC-SONIC SPECTRUM—See 2/28.

PATRICIA BRADY-DANZIG, singer. Lincoln Center Library at 4. Free.

JUMBO STRING BAND—Bluegrass music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

FIRST FRIDAY—Ethnic and regional song and dance groups. Tonight: Los Conquistadores del Sur, with music of the American Southwest border; Gypsy Cab, Eastern European music with a Romany influence. Ethnic Folk Arts Center, 179 Varick St. south of

Houston St. (691-9510), at 7 (audience dancing). $5.

ELLY GREENFIELDS, blues singer, songwriter, guitarist. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, only Fri. after 8 p.m.), at 9:30. $6.

TONY BIRD, singer-songwriter, with African music; also David Gilden, on the African *kora,* a harplike instrument. Camptown Coffeehouse, Old First Reformed Church, 729 Carroll St., Park Slope, Brooklyn (718-638-8300), at 8:30. $7.

Saturday, March 2

GLORIA CHAMBER ORCHESTRA, David wonsang Yun conductor; violinist Kyung won Lim, violist Paul Cortese, pianist Hye won Choi, cellist Susan Chung. Atterberg's Suite No. 3; Beethoven's Piano Concerto No. 1; Tchaikovsky's "Variations on a Rococo Theme"; Mozart's Symphony No. 31, "Paris." Alice Tully Hall at 8. $15, $20.

VIENNA PHILHARMONIC—See 2/28.

NEW YORK CHAMBER SYMPHONY—See 2/28. Tonight, $25, $30.

NEW YORK PHILHARMONIC—See 2/28.

PHIL BARHAM, saxophonist, with pianist Yumi Mayama-Livesay. Music by Lunde, Platti, Tomasi, Heiden, Rogers, Rodney Waschka II (a N.Y. premiere and a world premiere), Solomon. Merkin Concert Hall at 8. $12.

JEANETTE KIM, pianist. Music by Bach, Beethoven, Chopin, Schumann. Weill Recital Hall at 5:30. $12.

"A GREAT NIGHT FOR THE IRISH"—Frank Patterson, with 300 Irish singers and dancers. Radio City Music Hall at 8. $22.50–$27.50, if available.

HAYDN FESTIVAL—Andras Schiff director and pianist; Takacs String Quartet, violinist Yuuko Shiokawa, cellist Boris Pergamenschikow, mezzo-soprano Cecilia Bartoli. Tonight's program includes the cantata *Arianna e Naxos* and Quartet in G Op. 76, No. 1. Metropolitan Musuem at 8. $16.

SUSAN McQUINN, flutist, with pianist John Crawley. Weill Recital Hall at 8:30.

POMERIUM MUSICES, Alexander Blachly director; guest artists Mary Anne Ballard and Patricia Ann Neely, on vielles. Music of Guillaume Du Fay, including *Missa Sancti Antonii de Padua.* Christ Church, Park Ave. and 60th St. (316-3953), at 8. $10.

AHNEE SHARON FREEEMAN, pianist, with bassist Lisle Atkinson. "Jazz at the Cathedral: Piano Plus." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $5.

EXPERIMENTAL NEW MUSIC SERIES—Tonight "Impossible Music": David Weinstein, Nic Collins, Tim Spelios, David Shea. Roulette, 228 W. Broadway (219-8242), at 9. $6.

MUSIC OF EARLY AMERICA—"A World of Musical Instruments in Performance": Lucille Reilly and Friends, on hammered dulcimer, fiddle, piano. Metropolitan Museum, van Rensselaer Hall, American Wing, at 7. Free with museum admission.

METROPOLITAN SOLOISTS—Music by Spohr, W.F. Bach, Crusell. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

DEBORAH KISZELY, pianist. Lincoln Center Library at 2:30. Free.

BLUEGRASS AND OLDTIME MUSIC—Southern Rail. Eagle Tavern, 14th St. and Ninth Ave. (924-0275), at 8:30 and 10:30. $7.

ANNE-SOPHIE MUTTER, violinist, with pianist Lambert Orkis. Brahms program. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $16–$20.

RONALD CROSS, harpsichord recital. Works of Bach, Picci, Cabezon, Storace. Unitarian Church of Staten Island, 312 Fillmore St., at Clinton Ave. (718-447-2214), at 8. Contribution.

MEL TORME/McGUIRE SISTERS/BUDDY RICH BIG BAND, Steven Marcus conductor. Brooklyn Center, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $15–$25.

Sunday, March 3

ST. PAUL CHAMBER ORCHESTRA, Christopher Hogwood conductor; pianist Jon Kimura Parker. Gounod's *Petite Symphonie* for winds; Beethoven's Piano Concerto No. 3; Mozart's Symphony No. 38, "Prague." Avery Fisher Hall at 3. $11, $20.

LOS ANGELES GUITAR QUARTET—Music by Rossini, Telemann, Krouse, Burgon, Brouwer, Falla. Alice Tully Hall at 7:30. $15.

ANNE-SOPHIE MUTTER, violinist, with pianist Lambert Orkis. Brahms program. Avery Fisher Hall at 7:30. Stage seats only, $28.

MELVYN TAN, fortepianist. Works of Mozart and Beethoven. Alice Tully Hall at 3. $15.

VIENNA PHILHARMONIC—See "Elektra" under Opera, below.

NEW YORK CHAMBER SYMPHONY—See 2/28. Today at 3; $25, $30.

SONG IN MUSIC, Zaidee Parkinson pianist–artistic director; soprano Barbara Ann Martin, contralto Heather Meyers, violinist Mayuki Fukuhara, cellist Julia Lichten. Schubert program: Lieder; Piano Trio in B flat Op. 99. Merkin Concert Hall at 4. $6.50.

LEVIN/STERN DUO—Flutist Sharon Levin, harpist Karen Stern, with violist Mary Hammann, cellist Joshua Gordon. Music of Saint-Saens, Debussy, Ravel, Bondon, Doppler, Ravel-Salzedo. Merkin Concert Hall at 7. $13.

HAYDN FESTIVAL—See 3/2. Tonight, Schiff with the Takacs Quartet, Shiokawa, Pergamenschikow. Program includes the Piano Trio in B flat.

MYKOLA SUK, pianist (debut recital). Beethoven, Bartok, Karabytz, Liszt. Weill Recital Hall at 2. $12, $18.

RACHEL VARGA, violinist, with pianist Audrey Axinn. Works of Mozart, Brahms, Debussy, Ruben Varga, Ravel. Weill Recital Hall at 5:30. $12.

STEPHEN HOUGH, pianist. Works of Chopin and Liszt. Benefit for South Bronx Educational Foundation (914-235-0198). Weill Recital Hall at 8:30. $100, $125.

PRO ARTE CHORALE AND CHAMBER SINGERS/NEW YORK VOCAL ARTS ENSEMBLE, Bart Folse conductor. "An American and British Sampler": music of Vaughan Williams, Holst, Ives, Elgar, and David Sherman (world premiere). Church of St. Paul the Apostle, Ninth Ave. and 59th St. (265-3209), at 7:30. $10.

WOMEN'S GIFT OF MUSIC—For Women's History Month: works by composer-musicians Valerie Capers, Esther Lamneck, and Annea Lockwood. Harlem School of the Arts, 645 St. Nicholas Ave., 141st–145th Sts. (926-4100), at 2. $10.

EARLY MUSIC PLAYERS—"A Voyage of Discovery: Music From the Worlds of Columbus," Spain, Italy, and the New World—Josquin des Prez, Juan del Encina, Francisco Guerrero, others. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. $5.

ROBERT FERTITA, organist. Works by Mendelssohn, Brahms, Bach, Vierne, Myron Fink (world premiere). Church of the Holy Trinity, 316 E. 88th St. (860-2077), at 5. $10.

BRICK CHURCH CHOIR, with soloists and orchestra, David A. Weadon conductor. Bach's "St. John" Passion. Park Ave. at 91st St. (289-4400), at 5. Benefit for Homeless Housing Endowment Fund: $10–$100.

EXPERIMENTAL NEW MUSIC—See 3/2. Tonight: Mark Howell and Rick Brown, with music for guitar, drums, and "homemades."

JOSEPH C. DAVIS, carillonneur. Riverside Church, the Drive at 122nd St. (222-5900), at 3. Free.

GERRE HANCOCK, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

ST. PETER'S CHURCH—At 5, Jazz Mass, with the Eddie Bonnemere Orchestra, JESU Choir; offering. At 7, the John Cipolla Quartet; $5. Lexington Ave. and 54th St.

MUSIC BY WALTER DONALDSON—Six singers perform. Metropolitan-Duane Church, Seventh Ave. at 13th St. (243-5470), at 3. Free, or $5 suggested donation.

IMPERIAL BELLS OF CHINA—Music and ceremonial dance, by the Hubei Ensemble from China. WFC Winter Garden, Liberty and Vesey Sts., Hudson River and West St., at 3. Free.

SONGS OF ALAN JAY LERNER—Spotlight Repertory Theatre in "We Could Have Danced All Night," a revue. Donnell Library Center, 20 W. 53rd St., at 2. Free.

ISAAC STERN, violinist, with pianist Robert McDonald. Music by Mozart, Brahms, Schumann, Szymanowski, Bartok. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. $17–$25.

BRONX ARTS ENSEMBLE CHAMBER ORCHESTRA, Pablo Zinger conductor; mezzo-soprano Carolyn Sebron. Lamarque-Pons's *Concertino de Otono;* Rota's Concerto for Strings; Falla's *El Amor Brujo.* Fordham University Church, Bronx Rose Hill campus at Southern Blvd. (549-1899), at 2. $12.50.

MEL TORME/McGUIRE SISTERS/BUDDY RICH ORCHESTRA, —Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2 and 7:30. $21–$25.

BERNADETTE SPEACH/THULANI DAVIS AND MUSICIANS—Three music/poetry collaborations. "New Prospects" at Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

JULIUS GROSSMAN ORCHESTRA—See 2/27. Today at Einstein Community Center, Co-op City, Bronx, at 2. Free.

BACA PROGRAM—Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

BARGEMUSIC—See 2/28. Today at 4.

Monday, March 4

BALTIMORE SYMPHONY ORCHESTRA, David Zinman conductor; pianist Richard Goode. Harbison's Symphony No. 3 (N.Y. premiere); Mozart's Piano Concerto No. 14; Stravinsky's *Petrouchka* (1947). Carnegie Hall at 8. $12–$27.

HAI-YE NI, cellist (debut recital of Naumburg Foundation Award winner), with pianist Anne Epperson. Works of Locatelli, Beethoven, Britten, Boulanger, Tchaikovsky. Alice Tully Hall at 8. $10.

NEW MUSIC FOR CLARINET—Clarinetist Jean Kopperud, pianist Cameron Grant, flutist Linda Chesis. World premieres by G. Paul Naeger, Michael Shea, Ho Joon Park, Mikako Kondo, Charles Licata, William Thomas McKinley; also music of Tom O'Horgan, William O. Smith. Merkin Concert Hall at 8. $10.

ABBEY LINCOLN, singer. Promenade Theater, Broadway and 76th–77th Sts. Benefit for Graham-Windham and its projects for underprivileged children. $35–$75.

ELIANA MENDOZA, cellist (N.Y. debut of Young Musicians Auditions winner). Weill Recital Hall at Carnegie Hall at 8. $12.

LINDA CURTIN, soprano, with pianist Mara Waldman. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MINDY KAUFMAN, flutist/**WILLIAM WOLFRAM,** pianist. Music of Bach, Gaubert, Schubert. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

RICHARD ALSTON, pianist. Music of Mozart, Alkan, Scarlatti. Cultural Affairs Department, 2 Columbus Circle, at 12:30. Followed by "A Touch of Flamenco," with dances of Andalusia. Free.

Tuesday, March 5

PHILADELPHIA ORCHESTRA, Kurt Masur conductor; pianist Emanuel Ax. Mozart program. Carnegie Hall at 8. Remaining tickets at box office.

MUSIC FROM SUMMERFEST—Pianist Ilana Vered, violinist Lori Smukler, violist Ira Weller, cellist Peter Wiley. "Impressions of Brahms": Piano quartets of Brahms, Strauss, Mahler. Merkin Concert Hall at 8. $12.

VILLA-LOBOS BIRTHDAY CONCERT—Cellist Eugene Bondi, pianist Alfred Heller, tenor Marc Heller, violinist Jue Yao. Music by Perkinson, Nobre, Villa-Lobos, Bacon, Alter, Kern. Weill Recital Hall at Carnegie Hall at 8. $15.

KOREAN YOUTH SYMPHONY, Kyung-Hum Shim conductor; with young soloists in works by Mozart, Vivaldi, Haydn. Alice Tully Hall at 8. $10–$20.

NEW YORK PHILHARMONIC—See 2/28.

MIXED DOUBLES—Pianists Anthony de Mare, Nils Vigeland; percussionists Michael Pugliese, William A. Trigg. Works by Debussy, Berio, world premieres by David Tudor and Vigeland. "New Riffs" at Town Hall, at 8. $12.

ASCENSION MUSIC CHORUS AND ORCHESTRA, Dennis Keene conductor; soloists Beverly Myers, Jennifer Lane, Mark Bleeke, Kevin Deas. Mozart program: *Requiem,* K. 626; *Ave Verum Corpus, Regina Coeli,* other sacred works. Church of the Ascension, Fifth Ave. at 10th St. (254-8553), at 8. $12; in advance, $10.

TRIBUTE TO VLADIMIR USSACHEVSKY—Multimedia event that includes music, dance, and computer-generated imagery. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $10.

TALLIS SCHOLARS, Peter Phillips director. Music from Tudor England and Renaissance Prague, by Byrd, Tallis, Vaet, de Monte, others. Church of St. Mary the Virgin, 145 W. 46th St. (921-2939), at 8. $20, $25.

FRIENDS & ENEMIES OF NEW MUSIC, with pianist Michael Boriskin. Lowell Liebermann, Perle; premieres of works by Ben Yarmolinsky, Greg Pinney, John Link, Chris Culpo, Tom Cipullo. Greenwich House Auditorium, 27 Barrow St. (874-4814), at 8. $7.

BARBARA ANN PETERS, soprano, with pianist June Marano-Murray. Music by Handel, Scarlatti, Mozart, Schoenberg, Ives, Griffes. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

DIANE DURAFFOURG, violinist/**MARGARET KAMPMEIER,** pianist. Music by Brahms, Ravel, Tchaikovsky. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 2/25 at 8: Janacek's *Katya Kabanova* (Metropolitan premiere), Mackerras conducting; Gabriela Benackova (debut), Rysanek, Quittmeyer, Ochman, Glassman, Peter Straka (debut), Haugland; new production, directed by Jonathan Miller; sets and costumes by Robert Israel; lighting by Gil Wechsler. 2/26 at 8: Verdi's *Luisa Miller,* Santi conducting; S. Dunn, White, Christin, Pavarotti, Nucci, Plishka, Koptchak. 2/27 at 7:30: Strauss's *Der Rosenkavalier,* Jiri Kout conducting (debut); Gessendorf, Ziegler, Kilduff, Pavarotti, Meredith, Haugland. 2/28 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Te Kanawa, Donath, Von Stade, Hynninen, Ramey. 3/1 at 8: *Katya Kabanova;* same as 3/25. 3/2 at 1:30: *Luisa Miller;* same as 2/26 (broadcast, WQXR). 3/2 at 7:30: *Der Rosenkvalier;* same as 2/27, except Troyanos for Ziegler, Olsen for Pavarotti. 3/4 at 8: *Le Nozze di Figaro;* same as 2/28.

Other

I DUE FOSCARI, by Verdi. New production by the Amato Opera, Anthony Amato artistic director, sets and costumes by Richard Cerullo. 319 Bowery at 2nd St. (228-8200). 3/2, 9, 15, 16, 23, at 7:30; 3/3, 10, 24 at 2:30. $15.

ELEKTRA, by Strauss. Concert performance by the Vienna Philharmonic, Maazel conducting; Marton, Fassbaender, Connell, King, Grundheber; Westminster Symphonic Choir. Carnegie Hall, 3/3 at 2. $25–$100, if available. At noon, a reading of the libretto, with Colleen Dewhurst, Gloria Foster, Maria Tucci, John Rubinstein, others; free to ticket-holders.

THE BEGGAR'S OPERA, by John Gay, as "realized" by Britten. First production by Hell's Kitchen Opera Company. Sacred Heart Church, 457 W. 51st St. (489-7938). 3/2, 9 at 3 and 8; 3/3, 10 at 3. $12.

I PAGLIACCI, by Leoncavallo. Regina Opera Company, with orchestra, Gregory Ortega conductor; Linda Cantoni stage director. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 3/2, 9 at 8; 3/3, 10 at 4. $10.

AMERICAN CHAMBER OPERA COMPANY—Triple bill: *Frustration,* by Sheldon Harnick—"*Pelleas and Melisande* in 7 hilarious minutes"; *The Stoned Guest,* by P.D.Q. Bach—"*Don Giovanni* revisited by the 'besotted Bach' "; *Blennerhassett,* by Giannini (stage premiere)—a radio opera about Aaron Burr. Marymount Manhattan Theater, 221 E. 71st St. (781-0857). 3/1, 2 at 8. $15.

AFTER DINNER OPERA CO.—Two by Alonzo Levister: *The Happy Hypocrite* and *Blues in the Subway.* Donnell Library Center, 20 W. 53rd St. 2/25 at 6. Free.

DANCE

Joffrey Ballet

NEW YORK STATE THEATER—2/26–3/17. Tickets, $6–$46. Opening week's programs: 2/26 at 7:30: *Suite Saint-Saens, Sea Shadow, Tarantella, The Green Table.* 2/27 at 8: *Cotillion; Lacrymosa* (N.Y. premiere), by Edward Stierle, to excerpts from Mozart's *Requiem,* dedicated to Robert Joffrey; *L'Air d'Esprit; Trinity.* 2/28 at 8: *Les Noces, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 3/1 at 8: *Suite Saint-Saens; Lila* (N.Y. premiere), by Alonzo King; *L'Air d'Esprit; The Green Table.* 3/2 at 8: *Cotillion, Sea Shadow, Lacrymosa, Trinity.* 3/3 at 2: *Cotillion, Lila, Tarantella, The Green Table.* 3/3 at 7:30: same as 2/28. 3/5 at 7:30: company gala, with three world premieres.

Feld Ballets/NY

JOYCE THEATER—Through 3/10. Tickets, $27. 2/26, 28 at 8: *Common Ground, Savage Glance, Ion, Fauna.* 2/27 at 8: *Contra Pose, Fauna, Kore, Skara Brae.* 3/1, 5 at 8: *Contra Pose, At Midnight, Embraced Waltzes.* 3/2 at 8: *Consort, Charmed Lives, Ion, Intermezzo No. 1.* 3/3 at 2: Family Matinee—*Meadowlark, A Footstep of Air, The Jig Is Up.* 3/3 at 7:30: *Ah Scarlatti, Charmed Lives, Ion, Common Ground.*

Other

A TOUCH OF FLAMENCO—Cecilia Torres, Christina Guerrero, Jennifer Sabitier in dances of Andalusia. Department of Cultural Affairs, 2 Columbus Circle. 3/4 at 1:30. Free. Pianist Richard Alston, at 12:30.

AMERICAN BALLROOM THEATER—"Do You Remember When?" Dances by Patricia Birch, featuring dances of the '40s like the lindy and the jitterbug. Also a session when the audience can learn the steps and join the dancers. WFC Winter Garden, Liberty and Vesey Sts., Hudson River and West St. 2/27 at 7. Free.

ARIEL HERRERA/ELISABETTA VITTONI—A shared evening. Danspace at St. Mark's Church, Second Ave. at 10th St. (529-2318). 3/1, 2, 3 at 8:30. $8.

ART OF THE EARLY KEYBOARD—See Concerts, 2/27.

BEST OF THE BRONX—Continuing showcase for the borough's performers in many fields. 3/2 at 8: the Fieldston Dance Company in *What's on Your Mind?,* by student choreographers. Also a one-act musical play. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (543-5000). $5.

CARA GARGANO AND DANCERS—"Monologues & Dialogues": new and older works. Third Street Music School, 235 E. 11th St. (777-3240). 2/27 at 7:30. Free.

FIORELLO WINTER DANCE FESTIVAL—Dance Department of the High School of Performing Arts, in three programs. 3/1 at 8: Senior Showcase. 3/2 at 8: Performing Arts Youth Ballet, debut of a new company, with guest artists Susan Jaffe, Giullaume Graffin, Victoria Rinaldi, Simon Bow. 3/3 at 3: Alumni and Friends, with choreography and/or performances by graduates and faculty. La Guardia Concert Hall, Amsterdam Ave. at 65th St. (877-3399). $10.

IMPERIAL BELLS OF CHINA—See Concerts, 3/3.

KATHAK DANCE OF NORTH INDIA—Satya Narayana Charka Kathak Dance Company. Symphony Space. 3/2 at 8. $15.

MORNINGSIDE DANCE FESTIVAL—2/25–3/7. 2/25, 26 at 8: works and performances by Randa Broughton/Lynn Brown, Jill Crosby, Rell Dean, Kelly Holt/Jan Hyatt, Francine Landes, Catherine Mapp, Don Prosch. 2/27, 28 at 8: Peter Dimuro, Mimi Garrard, Elaine Heekin/Bruce Walczyk, Claire Henry, Andrew Jannetti, Bryan Koulman, Susan Rose, Lynn Shapiro. 3/1, 2 at 8: Nai-Ni & Company, Li Chiao-ping Dance. 3/3, 4 at 8: "Wings & Drumsticks," a program with dancer-musicians. Theater of Riverside Church, the Drive at 120th St. (678-3298). $10.

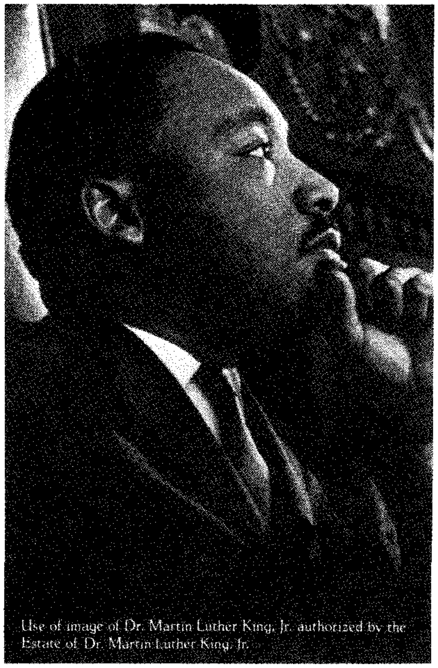
OTRABANDA COMPANY—Dance-theater piece, *Green Eyes Are Fine.* P.S. 122, 150 First Ave. at 9th St. (477-5288). 2/28–3/4 at 9:30. $10.

ROSEANNE SPRADLIN—"The Anatomy of Grief," choreography and performance work. Dia Art Foundation, 155 Mercer St. 2/28, 3/1 at 8:30. $10.

SALLY SILVERS—Premiere of *Designated Heartbeat;* other group works. 14th Street Dance Center, Emanu-El Y, 344 E. 14th St. (673-2207). 3/2, 3 at 8. $10.

STUART PIMSLER DANCE & THEATER—"Swimming to Cecile," four separate works that "exemplify Pimsler's unique take on the human condition." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/28–3/2 at 8; 3/3 at 3. $12.

THREE VIEWS—Dances by Sally Gross, Bryan Hayes, Carolyn Lord. New works and a "pre-view." Merce Cunningham Studio, 463 West St. and Bethune St. 3/3, 4 at 9. $8.



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RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancingnightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL CHARRO ESPANOL—4 Charles St., bet. Greenwich and Seventh Aves. (242-9547). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. 2-hrs. free D parking. Also **58 E. 34th St.** (689-1019). **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ORFEO—18 Second Ave, at 1st St. (673-2135). Casual. New American. Spcls: antelope fillet, steamed salmon with caviar, vegetarian delight-steamed vegetable plate. Res. sug. Open Wed.–Thu. 5:30–11, Fri.–Sun. to 1 a.m. Sun. Br 12:30–4:30. Classical music Wed.–Sun. Closed Mon.–Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.–Fri. 11:30–4:30. D Tue.–Sat. 5:30–10. Br Sat.–Sun. 10–3:30. Closed Mon. **(I–M)** **No credit cards.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th–27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.-Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B

Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333/1152). Jacket required. Spanish-Catalan Mediterranean. Spcls: marinated salmon with white beans, wild mushrooms and chives; sweet pepper stuffed with cod; roasted baby goat; angulas. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11 a.m.–3:30. D Mon.—Sat. 6–11, Sun. 3:30–8. Tapas bar from 4:30. Private parties for 12. **(E)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: Grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Prefixe D. Private parties for 100–125. Free D. Parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

POMAIRE—371 W. 46th St. (956-3055). Casual. Chilean. Spcls: pastel di choclo, cazuela de ave, sopa marenere. Res. sug. L Tue.–Fri. noon–6. D Tue.–Thu. 6–10, Fri.–Sat. to midnight, Sun. 2–10. Ent. Fri.–Sat. from 9. Closed Mon. **(I–M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

A	F	F	A	B	L	E	■	S	I	C	K	E	R	T
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R	E	S	P	E	C	T	■	C	O	M	P	E	T	E
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RESTAURANTS

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

OLIVER'S—33 E. 60th St. (935-8722). Casual. British. Spcls: shepherd's pie, Oliver's fish and chips, roast prime ribs of beef with Yorkshire pudding. L Mon.–Sat. 11:30–4. Br Sun. noon–4. D Mon.–Sat. 4–11, Sun. to 9. **(I-M)** **AE, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

AL BACIO—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon.–Sat. 6–11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664, 249-1473). Dress opt. French. Spcls: rack of lamb, veal calvados, duck a l'orange. Res. sug. D only daily 5:30–11. Complete D. Private parties for 30. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

THE LATE SHOW—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). Casual. American-grill. Spcls: coconut shrimp with orange hoeny mustard sauce, grilled 16-oz. porterhouse steak, warmed grilled chicken breast over Caesars salad. No res. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D Mon.–Thu. 5–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. to 1 a.m. **(M)** **AE, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon-.–Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY EDNA LAROCHE

AUCTIONS, ANTIQUES—Sanford Smith will present a traditional and classic antiques show on 2/27 (preview), from 7-9 p.m., 2/28-3/2, from 11 a.m.-9 p.m., and 3/3, from 11 a.m.-6 p.m., at the city's Seventh Regiment Armory, Park Ave. and 67th St. The show will focus on major areas of furniture, decorative arts, fine art, and collectibles for the home, office, and corporate environment. Admission for the preview is $35; general tickets are $10 and free for children under 16 (777-5218). . .Join honorary co-chairmen Harrison Ford and Mike Nichols when the Manhattan Center for Living presents a **Fantasy Auction** on 3/4 at Sotheby's, 1334 York Ave. at 72nd St. Cocktails begin at 6 p.m.; the auction starts at 7:30 p.m. and includes such items as a day on the set of *Murphy Brown* and a night out with Robin Williams. Tickets are $500, $250, and $100 (685-1095). . .Fight against AIDS by attending the **Fifth Benefit Arts Auction** (337-3519) on 3/5 at Sotheby's. All proceeds raised will be donated to the Gay Men's Health Crisis. Reception is at 6 p.m. and the auction begins at 8 p.m. $1,000, $500, $250, and $100.

FIGURE SKATING PERFORMANCES—**The Ice Theatre of New York** (349-6232), featuring Canadian skater Gary Beacom, will perform three repertory concerts at The Rink at Rockefeller Center on 2/27 and 3/20 at 1 p.m. Free. . .**Skating II,** featuring Brian Boitano and Katarina Witt, will make a special appearance at Madison Square Garden on 3/1 at 8 p.m. Reserve tickets at the Garden box office (465-6741). $25, $20.

PRAYER FOR PEACE—An apolitical gathering will be held at Long Island Unversity's Brooklyn Campus on 2/27 from 1-2:30 p.m. The event, sponsored by Brooklyn Campus Provost Gale Haynes and the Campus Ministry (718-403-1001), will take place in the Conference Hall of the campus's Humanities Building. Free.

FOOD FOR THOUGHT—"Food Ways in the New World" will examine the lasting impact of traditional Dutch cooking on 3/3 at 2 p.m. at the Queens County Farm Museum, 73-50 Little Neck Parkway (718-347-FARM). Free.

MINWAX HOME PLANNING PANEL—Six experts in interior design, architecture, real estate, home repair, and wood finishing and restoration will participate in a symposium to offer advice on how consumers can improve their homes easily and inexpensively on 2/28 from 10 a.m.-noon at the Equitable Center, 787 7thAve. (921-2988). Free.

LOWER EAST SIDE TENEMENT MUSEUM—"Women in the New World" examines the everyday lives of immigrant women who inhabited tenements, at 2 p.m., and "Plunkitt of Tammany Hall," a one-man show, pays homage to the life and times of New York's most colorful Tammany boss, George Washington Plunkitt, at noon. Dates for both are 3/3, 3/10, and 3/17 at 97 Orchard Street (431-0233). Tickets for "Women": adults, $12; seniors, $11; and students, $5 for "Plunkitt": $7, $6, $5.

OLD MERCHANT'S HOUSE—The dramatic exhibit **"Packing Up For the Painters"** will mark the closing of the museum to the public for a year of restoration. Re-creating a domestic scene of the 1860's, the house will display items owned by the Tredwell family, including family books and documents, 19th-century clothing, and china and kitchen utensils. Hours are: 3/1, noon-8 p.m., and 3/2 and 3/3, 1-5 p.m. at 29 E. 4th St., between Lafayette St. and the Bowery. Admission is $6 general, $3 members (777-1089.)

NEW YORK UNIVERSITY'S REAL ESTATE INSTITUTE—A three-session course, **"Update on City, State, and Federal Asbestos Regulations,"** will be taught by Leo Weinberger, former deputy general counsel for the city's Department of Buildings, and Charles Schwartz, former director for the Asbestos and Managing Environmental Hazards Training Program of NYU's Real Estate Institute. The course will provide detailed information regarding federal, state, and local laws affecting the inspection, disclosure, monitoring, and removal of asbestos-containing materials from New York City buildings. Begins 2/27 and runs through 3/20 from 6-8 p.m. at 12 E. 53rd St. Contact Arlyne Lesser for registration information at 790-1638. $95.

THEATRE-IN-EDUCATION—The Educational Theatre group at NYU and the Graduate Student Organization present *Nothing Owed,* an original piece examining the myths and stereotypes that surround date rape. An experimental drama workshop will follow the performance. On 3/1 and 3/2, at the Black Box Theatre, 32 Washington Place (998-5257) at 7:30 p.m. Tickets: adults, $8, students/seniors, $5.

NEW YORK UNIVERSITY MUSICAL THEATRE WORKSHOP—"Bravo Bernstein," a musical tribute to Leonard Bernstein will be presented on 3/1 at 8:30 p.m., 3/2 at 2 p.m. and 8:30 p.m., and 3/3 at 3 p.m. Directed and choreographed by Greg Ganakas, guest artists will include Mark Esposito and Dorothy Benham, celebrating such Broadway hits as *On the Town, Wonderful Town, Candide,* and *West Side Story*. Located at the NYU Theatre, 35 W. 4th St. (998-5449). Admission: adults, $8, students/seniors, $5.

121st EDITION OF RINGLING BROS. AND BARNUM & BAILEY CIRCUS—"The Greatest Show on Earth" will visit the New York area beginning 3/5-3/10 at the Meadowlands Arena, 3/12-3/19 at Nassau Coliseum, and 3/21-4/28 at Madison Square Garden. Tickets are available through the Garden box office (465-6741). Prices: $25, $13.50, $12.50, $11, $8.50.

7TH INTERNATIONAL CAT SHOW—The largest and most prestigious cat show in the country will be presented at Madison Square Garden, featuring over 1,000 cats and 42 breeds. Hours are: 3/1, from 3-9 p.m. and 3/2 and 3/3, from 10 a.m.- 6 p.m. Tickets are available at the Garden box office (465-MSG1). Admission is $10 on Fri., $15 on Sat., $16 on Sun., and $25 for a Sat./Sun. combination. Prices for seniors and children under 12 are $6 on Fri., $8 on Sat., and $10 on Sun. (718-855-1928).

FIELD FORUM: DEALING WITH HEALING—P.S. 122, 150 First Ave. at 9th St. (477-5288), will present a guide to healing for the artist, including participation from psychologists, body workers of various disciplines, and therapists on 3/5 from 6-8 p.m. Free.

NEW SCHOOL FOR SOCIAL RESEARCH—Co-founder and lead singer of the B-52's, **Fred Schneider,** will lead an evening of conversation, video, and audience participation at the New School (741-5690), 66 W. 12th St., on 3/5 from 8-9:30 p.m. $12.

LECTURES, READINGS, POETRY—**Trisha Brown,** one of America's foremost contemporary dance artists and artistic director of her own company, will speak at City Center on 2/28 at 7:30 p.m. in the fourth floor studio at 130 W. 56th St.,(581-7907). $10. . .Is it true? Attend a lecture on **Eye Beads and Evil Eye Beliefs,** the second part of a series entitled "Beads: Capsules of Culture" at the American Museum of Natural History, Central Park West at 79th St. (769-5310) on 3/4 from 7-8:30 p.m. $20. . .The Manhattan Theatre Club, 131 W. 55th St. (645-0905), presents **The Writer on Her Work: New Essays in New Territory** featuring Diane Ackerman, Carolyn Forché, and Linda Hogan. Readings begin at 8 p.m., followed by a reception. $8. . .Biblical scholar **Harry Orlinsky** will speak on "The Politics of Bible Translation" in a three-part series at the 92nd Street Y, 1395 Lexington Ave. (966-1100), at 7:30 p.m. on 3/5, 3/12, and 3/19. Subscriptions are $30 and tickets are $12.50.

AIDS EPIDEMIC ON FILM—An eight-part series on the AIDS crisis continues at the Queens Museum. Each Sat. through 4/13, some real-life stories captured by various filmmakers (one or two of whom will appear at the Museum) will be shown in conjunction with the exhibit **Luis Cruz Azaceta: The AIDS Epidemic Series,** also at the Museum. Some of the screenings are geared to help children understand the devastating disease.New York City Building, Flushing Meadow-Corona Park (718-592-2405), Flushing. Museum admission.

ELLIS ISLAND IMMIGRATION MUSEUM—The city's newest museum (363-3260) is in the restored and refurbished main building of one of the country's first federal immigration stations. Commemorating America's immigrant heritage are four exhibits: "The Peopling of America"; "Through America's Gate"; "The Peak Immigration Years (1892–1924)"; "Treasures From Home." Oral history and a film, too, and National Park Service Rangers to answer questions. Open daily; Mon.–Fri. 9 a.m.–5; Sat. and Sun. 9–6. Ferry from Battery Park includes admission: adults $6; children 3–11, $3.

TOURS

TOURS WITH THE 92ND STREET Y—Phone or send for brochure on out-of-town and special-interest events. In town this week (must reserve ahead; 996-1100): 2/28 at 2, continuing into the late-evening hours: a Purim tour of the **Crown Heights Lubavitch community;** visits to homes and synagogues, a reading of the Megillah, participation in holiday festivities that include a household meal and a chance to attend a community gathering with the *rebbe*. $30 includes the meal . . . 3/3 at 3, tour with Val Ginter, on foot and by bus that is a survey of **jazz in New York,** visiting downtown lofts, Sheridan Square, Times Square, and Harlem; $35, not including an optional show at Birdland . . . 3/3, 1–4, a **winter nature walk in Central Park;** $15 . . . 3/5, a lunch and lecture at **Cafe des Artistes;** $50.

CENTRAL PARK—"Walks and Talks"; 3/3 at 2, meet the Rangers at the Dairy, 65th St. north of Wollman Rink, mid-park, for "Who's Who in Central Park"—a history-literature quiz centering around the park's cast of statuary characters. Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—First walking tours of the season: 3/2, 1–4; meet in Manhattan at Fifth Ave. and 79th St. at Central Park for **Subway Tour of New York's Ice Age;** John Farrand will point out the park's geological features relating to the period, 18,000 years ago, when the city was a glacial landscape; then take a bus to Brooklyn and learn "how the story ends"; have token or change for bus . . . 3/3, 1–3; meet at the Tennis House, Prospect Park, Park Drive north of 9th St. entrance, for **Identifying Trees Without Leaves,** with Chris DeMatteo, who'll quiz you, instruct you, and talk about preservation. Each tour, $6 (718-788-8500).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about Midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except

Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. Also, Thur. and Sat. at 1, a 30-minute tour of the exhibit "Building the New York Public Library" and its archival drawings, photographs, and memorabilia (930-0501) . . . **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza at 65th St. (870-1670): Tours of the dance, theater, music, and recorded-sound collections; each Wed. at 2. Free . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free. . . . **Schomburg Center for Research in Black Culture,** 515 Lenox Ave. (491-2200). By appointment only.

NATURE WALKS—At **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2 . . . **New York Botanical Garden,** 200th St. and Southern Blvd., Bronx (220-8747): Guided tours of the Enid A. Haupt Conservatory, with its Palm Court. Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds.

CARNEGIE HALL—Tours of this cultural landmark, now celebrating its centennial, include anecdotes, historical details, architectural information, and more. Tue. and Thur., 11:30 a.m., 2, 3. Tickets for same-day tours sold 11 a.m.–3: adults $6, seniors and students $5, under 12 $3. From lobby, Seventh Ave. and W. 57th St. (247-7800). Also Tue. and Thur., at 2 and 3 only, "Tour and Tea," which includes tea service at the Russian Tea Room; $30.

GRAND CENTRAL TERMINAL—Weekly tour with the Municipal Art Society (935-3960), each Wed. at 12:30. Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. Free.

UTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

RBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

OOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 3/2, Central Park. 3/3, Prospect Park, Brooklyn.

COMPILED BY FLORENCE FLETCHER

SPORTS

ASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 2/26 at 7:30: vs. Washington; 2/28 at 7:30: vs. San Antonio; 3/5 at 8: vs. Phoenix . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. 2/26 at 7:30: vs. Indiana; 2/28 at 7:30: vs. Milwaukee; 3/2 at 7:30: vs. New York.

OCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 2/27 at 7:30: vs. Washington; 3/4 at 7:30: vs. Philadelphia . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/26 at 7:35: vs. Buffalo; 3/5 at 7:35: vs. New Jersey . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 2/25 at 7:45: vs. Washington; 3/3 at 7:45: vs. Boston.

OLLEGE BASKETBALL—Madison Square Garden (465-MSG1). $16, $20. 2/25 at 7:30: Georgetown vs. St. John's; 3/7–10: Big East Championship Tournament.

TEPS—Stair Climb, 2/28 at 6 p.m. (986-8783). An alternative to the usual 10K run. Participants will raise money for the Cystic Fibrosis Foundation by climbing 49 stories at 101 Park Ave. Minimum $20 per person entry fee.

RSE RACING—Aqueduct Winter Meeting, through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, Grandstand; $5, Clubhouse. Featured: 3/2, Next Move Hdcp; 3/3, Kings Point Hdcp.

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ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

PURIM PARTY—Children are encouraged to wear costumes and participate in the storytelling, songs, and surprises at this annual party. 2/27 at 6. Congregation Ansche Chesed (865-0600). $1.

THE DRACULA SPECTACULA—American students take a class trip to Transylvania. 3/1 at 8 (benefit performance, $10); 3/2 at 2, 8. Elisabeth Irwin High School, 40 Charlton St. (477-5316). $5.

JUMPING MOUSE—A Native American tale of a mouse who goes on a journey and encounters a series of other animals. 3/3 at 2. Henry Street Settlement, 466 Grand St. (598-0400). $2.

KIMBERLY GALLERY—In honor of **Black History Month,** the gallery is presenting works by African-American children's book illustrators through 3/2. Tues.–Sat., 11 a.m.–7. 112 Mercer St. (274-1741).

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90's. 3/9 at 2. Producers' Club, 358 W. 44th St. (734-0535). $8; adults $10. Reserve.

HOW THE WORLD GOT WISDOM: A CELEBRATION OF AFRICAN FOLKLORE—Four traditional African tales that combine dance and music. Sat. and Sun. at 1 and 3:30. Through 3/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6.

THE PAPER BAG PLAYERS—When My Cousins Slept Over. These seasoned entertainers return with a brand-new show featuring an old-fashioned Western thriller and plenty of audience participation, for ages 4–9. Sat. and Sun. at 2; through 3/10. Symphony Space, Broadway and 95th St. (864-5400). $12.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin' Magic Show. 3/3 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 3/17. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961) $5.

COUSIN ARTHUR'S BOOKSHOP—Storytelling songs with Ann McCormack. 3/3 at 1. Cousin Arthur's, 82 Montague St. (718-643-1232), Brooklyn. Free.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THEATREWORKS/USA—Rapunzel. A musical adaptation of the Grimm fairy tale. Sat. and Sun. at 12:30, through 3/10. Promenade Theatre, 2162 Broadway at 76th St. (677-5959). $13, $16.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Larry Maples lead this magic matinee—an hour-long show with audience participation. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller-skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and **The Three Little Pigs,** Sat. at 1:30 and Sun. at 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. 3/3 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Magical Forest. Mix, sculpt,a and pinch powders with the Wizard. 3/2 at 1. Central Park Learning Center, 79th St. south of the Great Lawn. Free; reserve. . .**The Dairy: Winter Wonderland.** Make a snowy landscape out of newspaper, plaster of paris, and a cardboard box. 3/2 at 1:30. 64th St., mid-park (397-3165). Free; reserve.

50 YEARS OF ART IN JEWISH EDUCATION—A multimedia exhibition with paintings by children on world events from 1940 to 1950. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1; through 3/3. Board of Jewish Education Building, 426 W. 58th St. (245-8200). Free.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 3/2: **Jack Armstrong. The All-American Boy.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: Rapunzel; The Great Hair Argument.** 3/2 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

FAMILY FUN—The **Chinese Golden Dragon Variety Revue** performs acrobatics, magic, dance, and comedy. Brooklyn Academy of Music, 30 Lafayette Avenue (718-636-4100), Brooklyn. $7; adults $12.

WINNIE WILSON PUPPET THEATER—Roller-skating puppets that also play the horns. 2/27 at 3:30. Brooklyn Public Library, Eastern Parkway at Schenectady Ave. Free.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. 3/2 from 10–11 a.m. $5 per family. Pre-register. . . .**Family Film Series.** An introduction to films as art for young audiences. The program is intended to help children view television and movies with a more critical eye. 3/2 at 11:15 a.m. and 12:15. 11 W. 53rd St. (708-9795). $5 per family.

SOUTH STREET SEAPORT MUSEUM—Mock Fossils. Make mock fossils to determine what tracks starfish would leave behind. 3/2 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Turn a Book Into a Video. Those ages 5 and up can turn their favorite picturebooks into videos. Additional $1 for workshops. Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Early Childhood Center** and **Pattern Making Workshop**—for toddlers and pre-schoolers. **Hands-on Media Center** and **Television Studio**—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; closed Mon. $4.

MUSEUM OF THE CITY OF NEW YORK—Family Treasures: Toys and Their Tales. Toys from the Museum's permanent collection are shown against a backdrop of the Toy Gallery. Fifth Ave. at 103rd St. (534-1034). Hours: Weds.–Sat. 10 a.m.–5; Sun. 1–5. $1; adults $3.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, the USS Growler, the destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Exhibit: **War in the Gulf: The Liberation of Kuwait.** A chronicle of the Gulf crisis presented through models, uniforms, maps, and charts. Opening 2/27. W. 46th St. and 12th Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system in the actual 1930s subway station that houses the museum. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars, and buses. Corner of Boerum Place and Schermerhorn St. (718-330-3060), Brooklyn. Hours: Mon.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; 55¢; adults $1.15.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet **Gor-don** the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—The Amazing Ken. A performance of magic, comedy, and balloon creations for all ages. 3/3 at 1:30, 3. Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. **Music Studio**—A space where children can practice with traditional musical instruments; includes a walking piano. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

NEW YORK HALL OF SCIENCE—It's Sense-ational. Exploring the human nervous system. 3/2 at 2; 3/3 at 1 for grades 3 and 4. $11. **Feedback**—A look at the principles and effects of self-sensing machines. **Realm of the Atom**—An explanation of the public quantum theory. **Structures**—A look at how natural forces support structures. **Biology,** the invisible world up close. **Science Access Center,** a multimedia library for all ages. **Radio Station WB2JSM,** a real ham radio station broadcasting every weekend from the Hall of Science. 47-01 111th St., Flushing Meadow–Corona Park (718-699-0005). Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

THE BOY WHO FOUND THE LIGHT: Eskimo Folktales, retold and illustrated by Dale DeArmond. Grades 1–3. Little, Brown, $16.95.

COMET IN MOOMINLAND, by Tove Jansson. Grades 3–5. Farrar Straus Giroux, $13.95.

EVAN'S CORNER, by Elizabeth Starr Hill; Illustrated by Sandra Speidel. Grades 2–4. Viking, $12.95.

PEDRO & THE PADRE, by Verena Aardema; illustrated by Frisco Henstra. Kindergarten–Grade 3. Dial, $12.95.

COMPILED BY CELIA MCGEE

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 2/27: David Bennett Cohen. 2/28: Timothea & the Po' Boys. 3/1, 2: Louis Myers. 3/3: Somethin' Blue. 3/4: Blues Jam with Rocky Jr. 3/5: Natural Ball. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 2/25: Jam Session. 2/26: August Engkilde. 2/27: Silvio Messana Quartet. 2/28: Point of View. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 2/28: Adam Makowicz Trio. 3/1, 2: Terrence Blanchard; Sam Newsome; Bruce Barth; Rodney Whitaker; Troy Davis. 3/3: All-Star Benefit for the Jazz Bureau. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BISTRO BORDEAUX—407 Eighth Ave. (594-6305). Traditional bistro with jazz. Wed.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 2/25: Felise; Margaret Dorn; Suburban Ambition; Urban Symphony; Gordon Gaines Trio. 2/26: Billy Pilgrim; Lorraine Ferro; Kartune; State of Grace; Ron Cartel and the Groove from Hell; Baker Lee & Fun Guys. 2/27: Stuffy Schmitt; Brad Miskell; Donnie Kehr; Elevator Men; Hill People; Paul Clements. 3/1: Mixed Media; Steve Cochran. 3/2: White Collar Crime. 3/3: the Reputations. 3/4: Four Sticks. 3/5: The Downtown Boys. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/3: Elaine Elias Trio plus Joyce Quartet. 3/5–10: Brothers Reunion: Elvin Jones Quintet and Hank Jones Trio. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/25: Bireli Lagrene; Chico Hamilton and Euphoria. 2/26: Cliff Eberhardt; Sara Hickman. 2/28: Jimmie Dale Gilmore; Butch Hancock; Jessie Taylor. 3/1, 2: Buster Poindexter and his Banshees of Blue. 3/5: Maura O'Connell; Robin and Linda Williams. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/2: Pianist Joanne Brackeen and Cecil McBee on bass. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). Jazz spot on the Upper West Side. Shows at 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans restaurant featuring jazz. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 2/26: Roger Gillen; Honus Wagner; The Breathers; A.T.S.; Worthless Dizzies. 2/27: Terry McDonald; OK OK; Sons of Elvis; Teela; Wook; Disband. 3/1: Band of Susans. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 2/24: Chris Connor and Trio. Through 3/3: Richard "Groove" Holmes and Jimmy Witherspoon. 3/5–10: Clifford Jordan Quintet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). **Downstairs:** 2/28: Patrick Zimmerli. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 2/25: Kecia Lewis-Evans. 2/26: Joan Osborne. 2/27: Diane Scanlon with L'il Kitten and the Hounds of Love. 2/28: Loup Garou. 3/1: Houserockin' Blues with Queen Bee & the Blue Hornets. 3/2: Funk with Mr. Thing & His Professional Human Beings. 3/4: Onnie Jones & the Original Gospel Seekers. 3/5: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/1: Peadar Keane, Don Meade and John Dillon. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/3: Jon Hendricks and Company. 3/5–10: Anita O'Day. Every Monday night: Les Paul Trio. Tue.–Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 3/3: Pianist Herman Foster with Jon Burr on bass. 3/4: Pianist Vladimir Shafranov with Bob Cranshaw on bass. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/25: John Weiss. 2/26: Lynne Arriale. 2/27: Pete Malinverni. 2/28: Pete Malinverni Duo. 3/1–3, 5, 6: Walter Norris. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 2/28: Jeffrey Smith with Ted Curson. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/25: Darrell Grant with Wayne Roberts. 2/26: Richard Rodney Bennett. 2/27: Marty Grosz Quartet. 2/28: Virg Dzurinko Quartet. 3/1: Bill Kirchner Nonet. 3/2: Sherrie Maricle Quintet. 3/3: Andy Tuck Trio. 3/4: Starla Smith with Buddy Barnes. 3/5: All-Star Jazz Series with Scott Hamilton. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. Through 3/2: Pianist Russ Kassoff with Linc Milliman on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). Through 3/2: The Lounge Lizards. 3/3: David Moss Dense Band. 3/4: Fred Frith; Shelley Hirsch; Ikue Mori; Play; Vic Chesnutt. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago-style blues bar. 2/25: The Mighty Sweetones. 2/26: Ray Schinnery. 2/27: Jeannie Brooks with Stone, Cold, and Blue. 2/28: Young Neal & the SpotFinders. 3/1, 2: Bo Diddley Jr. with the Black Widow Band. 3/3: Manny's Famous Blues Jam featuring Chris Carter. 3/4: Chop Shop with J.T Bowen. 3/5: Brokenhearted Blues Band. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). 2/27–3/9: Jazz singers Mark Murphy and Sue Raney together for the first time. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon Group Band followed by Stan Rubin Big Band. Thu.: Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by The Tigertown Five Plus Two. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/28: The Charlatons UK; The Cavedogs. 3/2: John Valby. 3/5: Fugazi. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/27: Chance Wayne. 2/28: Benny and the Bashers. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/3: John Hicks All-Stars featuring Elise Wood, Gary Bartz, Craig Handy, Walter Booker and Jimmy Cobb. 3/5–10: Bobby Hutcherson Quartet featuring Billy Childs, Rufus Reed, Billy Drummond. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/1, 2: Little Anthony. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing.* **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 2/25: Jon Cleary; Surreal McCoys. 2/26: The Dogs. 3/1: Kenny Neal Big Band. 3/2: Loup Garou Zydeco; The Dogs. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 2/25: Toshiko; Akiyashi/Les Tabackin Big Band. 2/28: ASCAP/Louis Armstrong Foundation Program. **Terrace:** 2/27, 28: Benny Green Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/3: Harper Brothers featuring Winard Harper, Philip Harper, Javon Jackson, Steven Scott and Nedra Wheeler. 3/5–10: Mark Whitfield Quartet featuring Peter Martin, Tarus Mateen, Billy Kilson. **No credit cards.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/25: On-XYZ. 2/26: Solar Circus. 2/27: Kenny Gwynn and Restless; Steph Payne's Cyberdelic. 2/28: Gimme the Gun. 3/1: Jah Levi and Higher Reasoning; New Voices of Freedom. 3/2: Max Creek; The Janglers. **AE, MC, V.**

WONDERLAND—519 Second Ave., at 29th St. (213-5098). Sets Wed.–Thu. at 9 and 11, Fri.–Sat. at 9, 11 and 1 a.m. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 2/25: Roy Gerson & His Sizzling Swing Septet. 2/26: Simon & the Bar Sinisters. 2/27, 28: Ray Gomez Band. 3/1, 2: Hiram Bullock Quartet. 3/3: Joe Beck and Lew Soloff with Mark Egan and Matt Wheeler. 3/4: The Roy Gerson Swing Septet. 3/5, 6: Jay Azzolina; Tom Schuman; Ned Mann; Joel Rosenblatt. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/2: Pianist

Roger Kellaway with Jay Leonhart on bass. 3/4–9: Guitarist Tal Farlow with Gary Mazzaroppi. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 2/25: Blue Chieftains. 2/26: 5 Chinese Brothers; Lonnie Mack. 2/27: Al "Slim" Wilcox. 2/28: Skeeter Branch; "Songwriters Hall of Fame." 3/1: Mumbo Gumbo; Roomful of Blues. 3/2: James Cotton. 3/3: Kinky Friedman. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. 2/28: *It's a Black Comedy Thing…You Wouldn't Understand* with host Rick Aviles.Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/3: Ralph Harris; Bill Rutkowski; Mark Cohen; Vic Di Betteto; Jim Mendrinos; Scott Bruce; Al Romero; Danny Curtis. 3/4–10: Eddie Feldman; Stu Trivax; Richie Gold; Ray Panetti; Bill Rutkowski; Max Dolcelli; Scott Bruce; Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). 2/26: Johnny Walker Annual Comedy Contest. Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/26: Meir Yedid; Imam. 2/27: Mark Mitton; Imam; Torkova. 2/28: Eric DeCamps; Torkova; Imam. 3/1, 2: Friedhoffer; Vinnie Platania.Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. 2/27–3/3: Joe Mulligan, Billy Jaye, Warren Hutcherson, and Lew Schneider. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282).Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra. **AE, DC, MC, V.**

CAT CLUB—76 E. 13th St. (505-0090).2/25: Marylin's Chamber; Future Reference; Nation; Suster Grimm. 2/26: Mascara; Blind Justice; Righteous Child. 2/27: Honor Among Thieves; Zen Archer; The Pack. 2/28: April Higuara; Bangaroo. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Sun., Tue., Thu. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 2/27–28: Eileen Fulton. 3/1, 2: Joe Traina Quartet. 3/4: Ellen Kaye. 3/5: Vanessa Ruben. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/27, 28: Airto Moreira's Fourth World featuring Flora Purim. 3/1: Mikata. 3/2: Brazilian Energy Sounds. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 2/27–3/17, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer-composer Phoebe Legere with *From Sea to Shining C.* **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Mark Nadler and his Dixieland revue through March. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 2/27 & 3/2: Jon Andersson. **Piano Bar:** Every Sun.–Tue. at 8:30, Bill Wright, Wed.–Sat. from 9–1 a.m.: pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/25: Jennifer Warwick & Carolyne Haycraft; Meghan Duffy. 2/26: *I Made It Through the Rain*; *Night of Nilsson.* 2/27: Babs Hooyman; David Simpatico. 2/28: Lauren Mufson; Frederika Wisehart. 3/1: Giacamo Gates; *Menu! The Delicious Revue.* 3/2: *The Songs the Girls Sang*; "Always, Patsy Cline" with Rainie Cole. 3/3: Meghan Duffy; Joan Lynch. 3/4: Animals and Other Lovers with John Tobias; Jonathan Hogan. 3/5: Marilyn O'Connell; Shelley Clayton. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/28: *Billy Bishop Goes to War; Laughline; Life With Nappy.* **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/25: *Cut the Ribbons;* Wayne Hosford. 2/26: Lina Koutrakos Cabaret Class Recital. 2/27: Bill Wright; Patty Carver. 2/28: Vanessa Campbell; Shelley Roberts. 3/1: Billy Stritch; Helen Baldassare. 3/2: Gotham; Sally Mayes; *Porgy and Bess.* 3/3: Baby Jane Dexter; Lisa Hall; Rohn Seykell. 3/4: J. Q. & the Bandits; Wayne Hosford. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 2/28: Christina Faye; Terri Barr with Paul Trueblood. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/25: Arthur Siegel. 2/26, 27: Jinny Sager Marsh with Dianne Adams. 2/28: Emmett Williams with Bross Townsend. 3/1: Brad Phillips with Tony Monte. 3/2: Judy Kreston and David Lahm. 3/4: Ronny Whyte. 3/5: Helene Blue with Joel Maisono. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian-style nightclub featuring singers, dancers, musicians in "Harem Holiday." Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/2: Rosemary Clooney. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid,* Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim.* **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/2: Jeff Harnar sings the 1959 Broadway Songbook. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/16, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers. **Bemelmans Bar:** Through 3/16, Mon.– Sat. 9:30–12:45 a.m., singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m.; Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts, Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat., 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Feb. 27

2:00/WNCN— C. Stamitz: Cto. for Flute in G, Op. 29; **Goldmark:** *Prometheus Bound*, Ov., Op. 38.

WNYC—The Minnesota Orchestra. **Schubert:** "Overture in the Italian Style" in C; **Schumann:** Piano Cto.; **Brahms:** Serenade No. 1.

WQXR—Saint-Saëns: Cto. for Piano No. 2 in G, Op. 22; **Bach:** Sonata for Piano and Violin No. 2 in A.

3:00/WNCN—Hérold: *Zampa*, Ov.; **Mozart:** Cto. for Piano No. 1 in F; **J. Haydn:** Wind Qnt. No. 12 in F.

WQXR—Haydn: Sym. No. 93 in D; **Sibelius:** *Karelia*, Ov.

4:00/WNCN— A. Scarlatti: Sinfonia No. 4 in e; **Rossini:** *The Turk in Italy*, Ov.

WQXR—Prokofiev: *Love for Three Oranges*, Suite; **Beethoven:** "Music for a Nightly Ballet."

5:00/WNCN—Handel: *Messiah*, "Halleluiah Chorus"; **Vivaldi:** Cto. for Flute No. 5 in F, Op. 10; **G. Gabrieli:** "Canzon XIV."

WQXR—Durante: Cto. for Strings and Continuo n A; **Mozart:** Sym. No. 24 in B-Flat.

6:00/WNCN— Tchaikovsky: *Sleeping Beauty*, Waltz, Op. 66; **Muffat:** "Delirium Amoris" Cto. Grosso n e.

7:00/WNCN— Beethoven: "Pathétique" Piano Sonata No. 8 in c, Op. 13; **J. Haydn:** Cto. for Two Horns in E-Flat.

WQXR—Bax: Qnt. for Harp and Strings.

8:00/WNCN—C.P.E. Bach: Cto. for Cello in A; **Mozart:** "Salzburg" Sym. No 1, Divertimento in D.

9:00/WNCN—Paganini: Cto. for Violin No. 1 n D, Op. 6; **Schuman:** *Newsreel*.

Thu., Feb. 28

2:00/WNCN—Mozart: Divertimento No. 3 in F; **J. Haydn:** Sym. No. 1 in D; **Zelenka:** Capriccio for Hunting Horns, No. 5 in G.

WNYC—"Great Performances From the Library of Congress." **Handel:** Sonata da Camera, Op. 1; **Mozart:** Trio in E-Flat for Clarinet, Viola, and Piano; **Bruch:** Three Pieces for Clarinet, Viola, and Piano; **Schumann:** *Fairy Tales*.

WQXR—Schubert: *Rosamunde*, Excerpts; **Saint-Saëns:** Cto. for Violin No. 1 in a.

3:00/WNCN— Ponchielli: *La Gioconda*, "Dance of the Hours"; **Bach:** Trio Sonata in g; **Cirri:** Cello Sonata No. 5 in E-Flat, Op. 16.

WQXR—Tchaikovsky: *Swan Lake*, Suite; **Handel:** *The Faithful Shepherd*, Ballet Music.

4:00/WNCN—Holst: *The Planets*, "Jupiter"; **Vivaldi:** Cto. for Strings in d; **Balakirev:** *Islamey*, "Oriental Fantasy."

WQXR—Mozart: Cto. for Horn No. 3 in E-Flat; **Bach:** Cto. for Piano in D, Op. 7.

5:00/WNCN—Handel: *Soloman*, "Arrival of the Queen of Sheba"; **Beethoven:** *Coriolan Overture*, Op. 62; **Soler:** Sonata in D.

WQXR—Sarasate: *Carmen Fantasy*; **Corelli:** Cto. Grosso No. 12 in F, Op. 6.

6:00/WNCN—Liszt: "Hungarian Rhapsody" for Orch., No. 3 in D; **Schumann:** Toccata in C, Op. 7.

7:00/WNCN—Mouret: "Sinfonies de Fanfare" in D; **Telemann:** Trio Sonata in F.

WQXR—"Ensembles From the Philharmonic."

8:00/WNCN—J. Haydn: Cto. for Piano No. 2 in D; **Mozart:** Violin Sonata No. 24 in F.

Fri., March 1

2:00/WNCN—Roman: Cto. Grosso for Oboe in B-Flat; **J. Haydn:** String Qt. in G, Op. 76.

WNYC—The St. Paul Chamber Orchestra. **Elgar:** Intro. and Allegro; **Mozart:** Piano Cto. No. 14; **Moscheles:** Concertante for Flute and Oboe; **Mendelssohn:** Sym. No. 4.

WQXR—"The New York Philharmonic Radiothon."

3:00/WNCN—Vivaldi: Cto. for Violin in e; **Bizet:** *Carmen*, Suite No. 2.

4:00/WNCN— Albinoni: Cto. for Panpipes in G, Op. 9; **Molter:** Cto. for Trumpet No. 1 in D.

5:00/WNCN—Damare: *The Whirlwind*, Op. 212; **J. Strauss:** *Radetsky March*, Op. 228.

6:00/WNCN— Walton: *Crown Imperial*; **J.C.F. Bach:** Sym. No. 3 in d.

7:00/WNCN— Beethoven: Qnt. for Piano and Winds in E-Flat, Op. 16; **Vivaldi:** Cto. No. 11 in d, Op. 3; **Bach:** "Brandenburg" Cto. No. 5 in D.

8:00/WNCN—Ravel: Piano Trio in a; **Mozart:** "Prague" Sym. No. 38 in D; **Tchaikovsky:** Cto. for Piano No. 2 in G, Op. 44; **A. Scarlatti:** Sinfonia No. 2 in D; **Beethoven:** "Pastoral" Sym. No. 6 in F, Op. 68; **J. Haydn:** String Qt. in G, Op. 33.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 9.

9:00/WNCN— L. Couperin: *The Four Nations*, "Italy."

Sat., March 2

11:00 a.m./WNCN— Pasculli: Grand Cto. for Oboe and Piano on Verdi's *I Vespri Siciliani*.

1:00/WNCN— Beethoven: Cto. for Piano No. 4 in G, Op. 58.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Verdi:** *Luisa Miller*. Conductor: Santi; cast: Dunn, Jones, Pavarotti, Nucci, Plishka, Koptchak.

2:00/WNCN— W.F. Bach: Cto. for Harpsichord in f.

4:00/WNCN— J. Haydn: String Qt. in A, Op. 55; **Millares:** Fantasia for Trumpet in A-Flat.

5:00/WNCN—Bellini: Cto. for Oboe in E-Flat; **F. Couperin:** *La Triomphante*.

WQXR—"The New York Philharmonic Radiothon."

6:00/WNCN—Copland: *El Salon Mexico*; **Schubert:** Rondo for Violin in A.

7:00/WNCN—Fibich: Piano Trio in f.

8:00/WNCN—Ravel: *Le Tombeau de Couperin*; **Saint-Saëns:** Cto. for Piano No. 1 in D, Op. 17; **J. Haydn:** Cto. for Cello in D; **Bach:** Cto. for Harpsichord No. 1 in d; **Mozart:** Divertimento No. 2 in F.

9:00/WNCN—Mozart: Sym. No. 40 in g.

Sun., March 3

10:00 a.m./WNCN— "Classic Guitar."

WNYC—"The Sunday Show." **Farrenc:** *Nonetto*; **Vellere:** String Qt. No. 3; **Hoover:** *Lyric Suite*; **Mamlock:** Variation for Solo Flute; **Tower:** *Snow Dreams*.

WQXR—"The New York Philharmonic Radiothon."

11:00 a.m./WNCN— J. Haydn: Cto. for Trumpet in E-Flat; **C.P.E. Bach:** Violin Sonata in b; **Vivaldi:** Cto. for Recorder in C.

1:00/WNCN—The Chicago Symphony Orchestra. **Beethoven:** *Egmont Overture*, Op. 84; Sym. No. 5 in c, Op. 67; **Mussorgsky:** *Pictures at an Exhibition*.

3:00/WNCN— Boccherini: Cto. for Piano in E-Flat.

4:00/WNCN—Tartini: Cto. for Violin in a; **DeVienne:** Oboe Sonata No. 3 in B-Flat, Op. 70.

5:00/WNCN— F. Couperin: Trio Sonata No. 13; **Schubert:** Concert Piece for Violin in D.

6:00/WNCN—Vivaldi: Cto. for Violin in g; **Bazzini:** *Dance of the Goblins*.

7:00/WNCN—J. Haydn: Cto. for Horn No. 2 in D.

8:00/WNCN— Villa-Lobos: Cto. for Guitar; **R. Strauss:** Cto. for Oboe in D; **Prokofiev:** "Classical" Sym. No. 1 in D, Op. 25; **Brahms:** Piano Qt. No. 2 in A, Op. 26.

Mon., March 4

2:00/WNCN— C. Stamitz: Cto. for Viola in D, Op.1; **Respighi:** *Ancient Airs and Dances*, Suite No. 1.

WNYC—The Pittsburgh Symphony Orchestra. **Lavista:** *Ficcones*; **Mozart:** Piano Cto. No. 17; **Shostakovich:** Sym. No. 5.

WQXR—Copland: *Music for the Theatre*; **Bruch:** Serenade for Strings.

3:00/WNCN—Vivaldi: Recorder Sonata in g; **Bach:** "Brandenburg" Cto. No. 6 in B-Flat.

WQXR—Weber: Clarinet Cto. No. 2 in B-Flat; **Barber:** *Second Essay*.

4:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun*; **Baston:** Cto. for Recorder No. 2 in D.

WQXR—Telemann: Suite in F; **Elgar:** *Cockaigne*, Ov.

5:00/WNCN— G.B. Martini: *Plaisir d'Amour*; **Corelli:** Trio Sonata in a, Op. 3.

WQXR—J.C. Bach: Sinfonia Concertante in A.

6:00/WNCN—Albinoni: Cto. for Oboe in D, Op. 7; **C.P.E. Bach:** Sym. in e.

7:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Vivaldi:** Cto. for Flute in a.

8:00/WNYC—Bowles: *Scenes d'Anabase*; **Janácek:** String Qt. No. 1; **Hovhaness:** *Mountains and Rivers Without End*.

WNCN—Elgar: Serenade in e, Op. 20; **Bach:** Harpsichord No. 6 in F.

9:00/WNCN— Bizet: Sym. in C.

WQXR—The Boston Symphony Orchestra. **Wuorinen:** *Machault Mon Chou*; **Ravel:** *Valses Nobles et Sentimentales*; **Fauré:** Elegie for Cello and Orch.; **Saint-Saëns:** Cello Cto. No. 1; **Shostakovich:** Sym. No. 1. Conductor: Comet.

Tue., March 5

2:00/WNCN—Mozart: Violin Sonata in B-Flat; **Telemann:** Cto. for Three Oboes in B-Flat.

WNYC— "Vienna/Salzburg Festival." **Haydn:** String Qt. in D, Op. 76; **Schoenberg:** String Qt. No. 4; **Brahms:** String Qt. in a, Op. 51.

WQXR—M. Haydn: Sym. in D; **Elgar:** Intro. and Allegro for Strings.

3:00/WNCN—Ravel: *Bolero*; **Hertel:** Cto. for Trumpet and Oboe in E-Flat; **A. Scarlatti:** Recorder Sonata in a.

WQXR—Saint-Saëns: *Carnival of The Animals*.

4:00/WNCN— Ponchielli: *La Gioconda*, "Dance of the Hours"; **J. Williams:** *Olympic Fanfare*.

WQXR—Prokofiev: "Classical" Sym.; **Quantz:** Trio Sonata in c.

5:00/WNCN—Bach: *Ave Maria*; **Vivaldi:** Cto. for Mandolin in D.

WQXR—Mendelssohn: *A Midsummer Night's Dream*, Ov.; **Ravel:** *Rapsodie Espagnole*.

6:00/WNCN— Telemann: Cto. for Oboe in d; **Glazunov:** *Triumphal March*, Op. 40.

7:00/WNCN— A.M. Giuliani: Cto. for Two Mandolins and Viola; **J. Haydn:** Divertimento for Winds in D.

WQXR—"Lufthansa's European Connection." New compact discs featuring European artists and orchestras.

8:00/WFUV—"A Box at the Opera." **Verdi:** *I due Foscari*.

WNYC—Villa-Lobos: *Bachianas Brasileiras*; *The Baby's Family*.

WNCN—J.C.F. Bach: Cto. for Bassoon in B-Flat; **Mozart:** String Qt. No. 13 in d; **Tubin:** Concertina for Piano and Orch.

9:00/WNCN— Beethoven: "Eroica" Sym. No. 3 in E-Flat, Op. 55.

TELEVISION LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, Feb. 27 –Mar. 1 and 4 –5

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4 WNBC
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11 WPIX
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21 WLIW
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BRV BRAVO
TBS TURNER BROADCASTING SYSTEM
HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., FEB. 27

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
NICK *The Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *Chances Are*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *The Last American Hero*
NICK *Make the Grade*
TMC **Movie:** *Viva Las Vegas*
TNT *Bugs Bunny*

7:00
2 *Studio 22*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO *A Gold Medal Tradition: Lake Placid Figure Skating*
NICK *Inspector Gadget*
ESPN **College Basketball:** Seton Hall vs. Connecticut
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Lerner & Loewe: Broadway's Last Romantics*
TBS **Basketball:** Atlanta vs. Philadelphia
SC **Hockey:** New Jersey vs. Toronto
NICK *Looney Tunes*
MSG **Hockey:** Washington vs. New York Rangers
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *The Flash*
4 *Unsolved Mysteries*
5 **Movie:** *Silent Rage*
7 *The Wonder Years*
9 *Shades of L.A.*
11 *Star Search International*
13 *Nova--Russian Right Stuff: The Dark Side of the Moon*
31 *New York Hotline Special*
BRV *Tom Brown's Schooldays, Part III*
HBO *Somebody Has to Shoot the Picture*
MAX **Movie:** *Homer and Eddie*
NICK *Mr. Ed*
TMC **Movie:** *The Neon Empire*
A-E *The Twentieth Century*
SHO **Movie:** *Blaze*
TNT **Movie:** *Raintree County*
TDC *Wild About Wheels*
CNN *Primenews*

8:30
7 *Growing Pains*
NICK *Bewitched*
A-E *Battleline*
TDC *Discovery Sport*

9:00
2 *Jake and the Fatman*
4 *Night Court*
7 *Doogie Howser, M.D.*
9 *Street Legal*
13 *Scientific American Frontiers*
21 *Rodgers and Hammerstein: The Sound of American Music*
31 *Eyes on the Prize II*
BRV *Patrick Dupond*
LIFE *Your Family Matters--Danger: Kids at Work*
NICK *Get Smart*
ESPN **College Basketball:** Clemson vs. Duke
A-E *Animals in War*
USA *John Belushi Tribute*
TDC *Wings: Vertical*
CNN *Larry King Live*

9:30
4 *Seinfeld*
7 *Anything But Love*
NICK *Dragnet*

9:50
TBS **Movie:** *Fastbreak*

10:00
2 *48 Hours*
4 *Hunter*
5 9 11 CNN News
7 *Equal Justice*
13 *Mark Russell Comedy Special*
31 *South Africa Now*
BRV *Creditors*
HBO *One-Night Stand: Mark Curry*
MAX **Movie:** *Down the Drain*
NICK *Saturday Night Live*
A-E *Living Dangerously*
SHO **Movie:** *Hollywood Hot Tub 2*
TDC *Profiles of Nature: Polar Bears*

10:30
11 News
31 *News City*
HBO **Movie:** *Breaking In*
NICK *Fernwood 2Night*
TDC *Wildlife Chronicles: Above Us the Ice*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Great Performances: Julie Andrews in Concert*
31 Korean Programming
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Alien Nation*
A-E *Robert Wuhl at the Improv*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *The Nightly Business Report*
BRV *The Doctor and the Devils*
NICK *Green Acres*
TNT **Movie:** *The V.I.P.*
TDC *Invention*
CNN *Sports Tonight*

11:50
TBS **Movie:** *Back to the Planet of the Apes*
MAX **Movie:** *Next of Kin*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
NICK *Donna Reed*
ESPN **Track and Field:** SEC Championships (from 2/24)
A-E *The Twentieth Century*
TDC *War Chronicles: The Battle of Germany*
CNN News

12:10 a.m.
HBO *Doing Time: Life Inside the Big House*
SHO **Movie:** *Into the Fire*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
NICK *Dobie Gillis*
A-E *Battleline*
TDC *Firepower: Combat Chopper*

12:45 a.m.
TMC **Movie:** *Psycho*

1:00 a.m.
7 **Movie:** *Harper Valley PTA*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 *Reading Rainbow*
NICK *Patty Duke*
A-E *Animals in War*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
2 *Late Night II*
TBS **Movie:** *Farewell to the Planet of the Apes*
HBO **Movie:** *Spellbinder*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
9 *Joe Franklin*
BRV *Tom Brown's Schooldays, Part III*
NICK *My Three Sons*
TDC *The Adventurers: Alaska Outdoors-Float Fishing*

1:40 a.m.
MAX **Movie:** *The French Woman*
SHO **Movie:** *Howling IV: The Original Nightmare*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Stop Smoking Breakthrough*
TNT **Movie:** *Beau Brummel*
TDC *Challenge*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Chubasco*
BRV *Patrick Dupond*
NICK *Mr. Ed*

3:00 a.m.
5 **Movie:** *Child of Glass*
7 **Movie:** *The War Between the Tates*
9 *Home Shopping Spree*
13 *Challenge of the Unknown*
21 *Mechanical Universe*
HBO **Movie:** *Hard to Kill*
NICK *Bewitched*
TMC **Movie:** *North By Northwest*

3:20 a.m.
TBS **Movie:** *Life, Liberty, and the Pursuit of Happiness on the Planet of the Apes*
MAX **Movie:** *Hawks*
SHO **Movie:** *Emanuelle's Amazon Adventure*

3:30 a.m.
4 *Joker's Wild*
NICK *Dragnet*
BRV *The Doctor and the Devils*
USA **Movie:** *Newman's Law*

4:00 a.m.
4 *Instant Recall*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *The Face of Trespass*

THU., FEB. 28

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
HBO **Movie:** *Teen Witch*
NICK *The Best of Double Dare*
TMC **Movie:** *Au Revoir Les Enfants*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
SHO *Super Dave*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Halls of Fame: Willie McCovey*
MAX **Movie:** *The Squeeze*
NICK *Inspector Gadget*
ESPN **College Basketball:** Indiana vs. Michigan State
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *The Forbidden Dance*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
21 *New Yankee Workshop*
TBS *Sanford and Son*
HBO **Movie:** *Time Trackers*
SC **Hockey:** New York Islanders vs. Boston
NICK *Looney Tunes*
MSG **Basketball:** San Antonio vs. New York
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Perry Mason: The Case of the Notorious Nuns*
11 **Movie:** *Little Nikita*
13 *Nova--Russian Right Stuff: The Mission*
31 *Vietnam: A TV History*
BRV *Laurence Olivier: A Life, Parts I, II: The South Bank Show*
TBS **Basketball:** Atlanta vs. Portland
NICK *Mr. Ed*
TMC **Movie:** *Music Box*
A-E *World in Action*

TNT **Movie:** *The Last Hurrah*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:15
21 *This Old House*

8:30
4 *A Different World*
5 *Voices That Care*
NICK *Bewitched*
MSG II**Hockey:** New York Rangers vs. St. Louis
A-E *Challenge of the Seas*
TDC *Terra X: Mummies in the Land of Gold*

9:00
2 *The Flash*
4 *Cheers*
5 *Beverly Hills*
7 *Gabriel's Fire*
13 *Mystery!--Poirott II: The Adventures of the Cheap Flat*
21 *Great Moments From Nature*
31 *Moyers/Project Censored*
HBO **Movie:** *Action Jackson*
LIFE **Movie:** *Flowers in the Attic*
MAX **Movie:** *A Dry White Season*
NICK *Get Smart*
ESPN **College Basketball:** North Carolina vs. Georgia Tech
A-E **Movie:** *The Heiress*
SHO **Movie:** *Flight of Black Angel*
USA *John Belushi Tribute*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
4 *Down Home*
NICK *Dragnet*

10:00
2 *Knots Landing*
4 *First Person with Maria Shriver*
5 9 11 CNN News
7 *Primetime Live*
13 *Gordon Parks: Moments without Proper Names*
31 *In Hannibal's Footsteps*
NICK *Saturday Night Live*
TMC **Movie:** *Communion*
TDC *The Adventurers: Alaska Outdoor--Float Fishing*

10:15
TBS **Movie:** *The Terminal Man*

10:30
31 *News City*
NICK *America 2Night*

10:40
TNT **Movie:** *Edison the Man*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Camera Magic: Images of Nature*
31 Korean Programming
BRV *Wings of Desire (S)*
HBO **Movie:** *Blue Steel*
MAX **Movie:** *The Blood of Heroes*
NICK *Alfred Hitchcock Presents*
SHO **Movie:** *Cobra*
TDC *Vietnam--The Ten Thousand Day War*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *The Nightly Business Report*
NICK *Green Acres*
ESPN **College Basketball:** Arizona vs. Oregon State
A-E *Improv Tonite*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Masterpiece Theatre--20th Anniversary Favorites--The Jewel in the Crown: Crossing the River*
NICK *Donna Reed*
TMC **Movie:** *Posed for Murder*
A-E *World in Action*
TDC *Timewatch: Fascist Legacy*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
TBS **Movie:** *A Patch of Blue*
MAX **Movie:** *Ski Patrol*
NICK *Dobie Gillis*
A-E *Challenge of the Seas*
SHO **Movie:** *Everybody Wins*

12:45 a.m.
HBO **Movie:** *Mind Games*

1:00 a.m.
7 **Movie:** *Thursday's Game*
9 *New Twilight Zone*
11 News
21 *Assignment: The World*
NICK *Patty Duke*
TNT **Movie:** *The People Against O'Hara*
USA **Movie:** *The Whistle Blower*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
BRV *Medium Cool*
NICK *My Three Sons*
TMC **Movie:** *Evil Dead*
TDC *Wildlife Chronicles: Above Us the Ice*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
MAX **Movie:** *The Fabulous Baker Boys*
NICK *The Donna Reed Show*
TDC *America Coast to Coast: Washington State*

2:15 a.m.
SHO **Movie:** *Master of Dragonard Hill*

2:16 a.m.
2 *Nightwatch*
HBO *The Kids in the Hall*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Five Days From Home*
NICK *Mr. Ed*

2:50 a.m.
TBS **Movie:** *Rollerball*
HBO **Movie:** *Glory*

3:00 a.m.
5 **Movie:** *The Competition*
7 **Movie:** *Wolf Larsen/Nyoka & the Tigermen*
9 *Home Shopping Spree*
13 *Take a Look*
21 *Mechanical Universe*
NICK *Bewitched*
TMC **Movie:** *Music Box*
TNT **Movie:** *Edward, My Son*
USA **Movie:** *Showdown*

3:30 a.m.
4 *Joker's Wild*
BRV *Wings of Desire (S)*
NICK *Dragnet*

4:00 a.m.
4 *Instant Recall*
MAX **Movie:** *Stripped to Kill II*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Sweet As You Are*
SHO **Movie:** *The Forbidden Dance*

FRI., MAR. 1

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
NICK *The Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *Badge of the Assassin*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO **Movie:** *Chances Are*
NICK *Inspector Gadget*
TMC **Movie:** *Chances Are*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 **Movie:** *Milagro Beanfield War*
21 *Are You Being Served?*
TBS *Sanford and Son*
SC **Hockey:** New Jersey vs. Detroit
NICK *Looney Tunes*
A-E *Air Power*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Guns of Paradise*
4 *Story Behind the Story*
5 *America's Most Wanted*
7 *Full House*
9 *She-Wolf of London*
13 *Washington Week in Review*
31 *Adam Smith's Moneyworld*
BRV *Desert Roses*
TBS **Movie:** *The Last Starfighter*
HBO **Movie:** *Loose Cannons*
MAX **Movie:** *Stepfather II*
NICK *Mr. Ed*
MSG **Boxing**
A-E **Movie:** *The Borgia Stick*
SHO **Movie:** *She-Devil*
TNT **Basketball:** San Antonio vs. Boston
USA *Murder She Wrote*
TDC *Wild Things: Where Eagles Fly*
CNN *Primenews*

8:30
7 *Family Matters*
13 *Wall $treet Week*
31 *Washington Week in Review*
NICK *Bewitched*

9:00
2 *Dallas*
4 *Dark Shadows*
5 *Against the Law*
7 *Perfect Strangers*
9 *Neon Rider*
13 *Great Performances--The Margot Fonteyn Story*
31 *This Old House*
BRV *Calming the Waters*
LIFE **Movie:** *Clan of the Cave Bear*
NICK *Get Smart*
TMC **Movie:** *Who Framed Roger Rabbit*
TDC *War Chronicles: The Battle of Germany*
CNN *Larry King Live*

9:30
7 *Going Places*
31 *Hometime*
MAX **Movie:** *Spontaneous Combustion*
NICK *Dragnet*
ESPN *Top Rank Boxing*
TDC *Firepower: Combat Chopper*

9:45
HBO **Movie:** *Burglar*

10:00
2 *Sons and Daughters*
4 *Midnight Caller*
5 9 11 CNN News
7 *20/20*
31 *Cinema Showcase*
BRV *An Evening with Marlene Dietrich*
TBS **Movie:** *Off the Minnesota Strip*
NICK *Saturday Night Live*
A-E *The Golden Age of Rock 'N' Roll*
SHO *Richard Jeni: Crazy from the Heat*
TDC *Fascist Legacy*

10:30
11 News
13 *Dancemaker: Judith Jamison*
31 *News City*
NICK *Fernwood 2Night*

10:50
TNT **Movie:** *Catlow*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
31 *World TV*
BRV *Sorcerer*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Revenge*
A-E *Gary Coleman at the Improv*
SHO **Movie:** *An Innocent Man*
TDC *Safari: The Bengal Tiger*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *The Nightly Business Report*
HBO *One-Night Stand: Mark Curry*
MAX **Movie:** *Lethal Weapon*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Austin City Limits*
HBO *The Kids in the Hall*
NICK *Donna Reed*
A-E **Movie:** *The Borgia Stick*
TDC *Discovery Showcase: Treasure of the Madera Canyon*
CNN *Newsnight*

12:15 a.m.
TBS **Movie:** *Dark Night of the Scarecrow*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
HBO **Movie:** *Blackout*
NICK *Dobie Gillis*

1:00 a.m.
7 **Movie:** *Stranger in Our House*
9 *New Twilight Zone*
11 News
13 *The 90's*
21 **Movie:** *Heartbeat*
BRV *Desert Roses*
MAX **Movie:** *Wildest Dreams*
NICK *Patty Duke*
SHO **Movie:** *Kinjite: Forbidden Subjects*
TNT **Movie:** *Madron*
USA **Movie:** *Hollywood Shuffle*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*
TMC **Movie:** *Rising Storm*

1:30 a.m.
4 *Friday Night Videos*
9 *Joe Franklin*
NICK *My Three Sons*
TDC *Dive to Adventure*

2:00 a.m.
11 *My Talk Show*
13 *MacNeil/Lehrer*
BRV *Calming the Waters*
NICK *Donna Reed*
TDC *TDC-TV*

2:15 a.m.
2 **Movie:** *Woman of the Year*
TBS **Movie:** *The Babysitter*
HBO **Movie:** *Race for Glory*

2:30 a.m.
11 **Movie:** *The World According to Garp*
4 *America's Top Ten*
MAX **Movie:** *...And Justice for All*
NICK *Mr. Ed*

2:45 a.m.
21 **Movie:** *Decameron Nights*
SHO *Jonathan Winters and Friends*

3:00 a.m.
4 *Highway to Heaven*
5 **Movie:** *Friends of Eddie Coyle*
7 **Movie:** *She*
9 *Home Shopping Spree*
13 *Buongiorno Italia*
BRV *An Evening with Marlene Dietrich*
NICK *Bewitched*
TMC **Movie:** *Gigi*
TNT **Movie:** *Belle of the Yukon*
USA **Movie:** *Strangest Dreams: Invasion of the Space Preachers*

3:30 a.m.
NICK *Dragnet*

4:00 a.m.
4 *Joker's Wild*
HBO **Movie:** *Child's Play*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Impact Weekend*

MON., MAR. 4

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *The Beverly Hillbillies*
HBO **Movie:** *Police Academy 6: City Under Siege*
NICK *Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *Robin Hood: Herne's Son*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:15
TMC **Movie:** *Who's Harry Crumb?*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
MAX **Movie:** *Raising Arizona*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

TELEVISION

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Frugal Gourmet*
TBS *Sanford and Son*
HBO *Babar*
NICK *Looney Tunes*
MSG **Hockey:** Philadelphia vs. New York Rangers
ESPN **College Basketball:** MAAC Championships
A-E *Air Power*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Evening Shade*
4 *The Fresh Prince of Bel Air*
5 **Movie:** *Once More With Feeling*
7 *MacGyver*
9 *Love and Curses*
11 **Movie:** *Dead or Alive*
13 *Travels--Barging Through Europe--Paris, Burgundy*
31 *Eye On Dance*
BRV *Nosferatu, the Vampyre*
TBS **Movie:** *Dr. No*
HBO *Crack U.S.A.*
MAX **Movie:** *Accidents*
NICK *Mr. Ed*
TMC **Movie:** *Steel Magnolias*
A-E *David L. Wolper Presents--The Battle of Britain*
SHO **Movie:** *Revenge*
TNT **Movie:** *The Legend of Lizzie Borden*
USA *Murder, She Wrote*
TDC *Safari: The Bengal Tiger*
CNN *Primenews*

8:15
21 *Today's Gourmet*

8:30
2 *Major Dad*
4 *Blossom*
31 *First Exposure: Student Film*
SC **Basketball:** New Jersey vs. Dallas
NICK *Bewitched*

9:00
2 *Murphy Brown*
4 **Movie:** *Hell Hath No Fury*
7 **Movie:** *Earth Angel*
9 *National Geographic: Holland Against the Sea*
21 *Going Home to Gospel with Patti Labelle*
31 *Bookmark*
HBO **Movie:** *Full Metal Jacket*
LIFE **Movie:** *Silkwood*
NICK *Get Smart*
A-E *Miss Marple: A Pocketful of Rye*
USA *Wrestling*
TDC *Citizen Carter*
CNN *Larry King Live*

9:30
2 *Designing Women*
31 *Glasnost Film Festival*
MAX **Movie:** *Cool Blue*
NICK *Dragnet*
ESPN **College Basketball:** Sunbelt Conference Championship

10:00
2 *Trials of Rosie O'Neill*
9 11 5 CNN News
BRV *Maurice Ravel*
NICK *Saturday Night Live*
TMC **Movie:** *Blaze*
A-E **Movie:** *Dead Lucky, Part I*
SHO **Movie:** *Everybody Wins*
TNT **Movie:** *Portrait in Black*
TDC *A World Away: Moscow and Leningrad--The Crown Jewels of Russia*

10:30
13 *Gardens of the World with Audrey Hepburn*
21 *Graceland: The African Concert*
31 *News City*
TBS **Movie:** *From Russia with Love*
NICK *Fernwood 2Night*
MSG **College Basketball:** Women's Championship

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
31 Korean Programming
HBO *The Kids in the Hall*
MAX **Movie:** *Dog Tags*
NICK *Alfred Hitchcock Presents*
A-E *Isabel Sanford at the Improv*
TDC *Wild Things: Tiger Country*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *The Nightly Business Report*
HBO **Movie:** *Blue Steel*
NICK *Green Acres*
CNN *Sports Tonight*

11:45
SHO **Movie:** *Flight of Black Angel*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Travels*
BRV *Stroszek (S)*
NICK *Donna Reed*
TMC **Movie:** *The Beast*
ESPN **College Basketball:** West Coast Conference Championship
A-E *David L. Wolper Presents--The Battle of Britain*
TDC *Beyond 2000*
CNN News

12:30 a.m.
4 *Late Night with David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
NICK *Dobie Gillis*
TNT **Movie:** *Gaslight*

12:45 a.m.
MAX **Movie:** *The Blood of Heroes*

1:00 a.m.
7 **Movie:** *High Ballin'*
9 *New Twilight Zone*
11 News
21 *You Can Write Anything*
TBS *National Geographic Explorer*
NICK *Patty Duke*
A-E *Miss Marple: A Pocketful of Rye*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*
HBO *One-Night Stand: Allan Havey*

1:30 a.m.
4 *Later with Bob Costas*
5 *McCreary Report*
9 *Joe Franklin*
NICK *My Three Sons*
SHO **Movie:** *Cold Feet*
TDC *Wild About Wheels*

1:45 a.m.
HBO **Movie:** *Breaking In*
TMC **Movie:** *The Murder Man*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
BRV *Nosferatu, The Vampyre (D)*
NICK *Donna Reed*
TDC *Discovery Sport*

2:16 a.m.
2 *Nightwatch*
MAX **Movie:** *I'm Gonna Git You Sucka*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Cloak and Dagger*
NICK *Mr. Ed*
TDC *Wheels in Sport*

3:00 a.m.
5 **Movie:** *Don't Cry It's Only Thunder*
7 **Movie:** *Kingdom of the Spiders*
9 *Home Shopping Spree*
13 *Space Education*
21 *Mechanical Universe*
TBS **Movie:** *Nightbreaker*
NICK *Bewitched*
TMC **Movie:** *Fame*
TNT **Movie:** *This Island Earth*

3:10 a.m.
SHO **Movie:** *Into the Fire*

3:30 a.m.
4 *Joker's Wild*
HBO **Movie:** *The Return of the Living Dead II*

3:45 a.m.
MAX **Movie:** *Cassanova & Company*

4:00 a.m.
4 *Instant Recall*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Flame of Araby*

TUE., MAR. 5

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
HBO *Smoking: Everything You and Your Family Need to Know*
MAX **Movie:** *Cousins*
NICK *Best of Double Dare*
TMC **Movie:** *The Goodbye Girl*
A-E *The Avengers*
SHO **Movie:** *Ten Little Indians*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
HBO **Movie:** *The Wrong Guys*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:15
SC *Islanders Pre-Game Show*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Of Moose and Men: The Rocky and Bullwinkle Story*
TBS *Sanford and Son*
SC **Hockey:** New Jersey vs. New York Islanders
NICK *Looney Tunes*
ESPN **College Basketball:** Association of Mid-Continent Conference Championship
A-E *Air Power*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *Thunderbolt and Lightfoot*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 **Movie:** *Running on Empty*
13 *Nova: Swimming with Whales*
31 *Seasons of Life*
BRV *Brief Encounter*
TBS **Movie:** *Goldfinger*
HBO **Movie:** *Urban Cowboy*
MAX **Movie:** *Driving Miss Daisy*
NICK *Mr. Ed*
TMC **Movie:** *Dead Poets Society*
MSG **Basketball:** Phoenix vs. New York
A-E *American Caesar*
SHO **Movie:** *Showtime Great Old Movie: Bad Day at Black Rock*
TNT **Basketball:** Phoenix vs. New York
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

8:30
7 *Davis Rules*
NICK *Bewitched*

9:00
2 **Movie:** *Red Heat*
4 *In the Heat of the Night*
7 *Roseanne*
9 *Amazing Stories*
13 *Great Performances: The World of Jewish Humor*
21 *Peter, Paul, and Mary 25th Anniversary*
31 *Scientific American Frontiers*
LIFE **Movie:** *Case of the Hillside Stranglers*
NICK *Get Smart*
A-E *General Motors Playwrights Theater: It's Called Sugar Plum*
USA *Tuesday Night Fights*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

9:30
7 *Coach*
BRV *The Stranger's Hand*
NICK *Dragnet*
ESPN **College Basketball:** Missouri Valley Conference Championship
SHO **Movie:** *Twins*
TDC *Invention*

10:00
4 *Law & Order*
5 9 11 CNN News
7 *thirtysomething*
31 *Wild America*
MAX **Movie:** *Nuns on the Run*
NICK *Saturday Night Live*
A-E *James Brown and Friends*
TDC *Planet Earth: The Living Machine*

10:20
TNT **Movie:** *A Shining Season*

10:30
11 News
31 *News City*
TBS **Movie:** *Thunderball*
HBO **Movie:** *Damned River*
NICK *Fernwood 2Night*
TMC **Movie:** *Gross Anatomy*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Sing Out America! with Judy Collins*
31 Korean Programming
BRV *Sorcerer*
NICK *Alfred Hitchcock Presents*
A-E *An Evening at the Improv*
TDC *Wings: Modern Combat Aircraft*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *The Nightly Business Report*
MAX **Movie:** *Homer & Eddie*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
HBO **Movie:** *Revenge*
NICK *Donna Reed*
A-E *American Caesar*
SHO *20 Years of Monty Python*
TDC *Survival!: Peril in the Pacific*
CNN *Newsnight*

12:15 a.m.
13 *Great Performances: The World of Jewish Humor*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
NICK *Dobie Gillis*
TMC **Movie:** *Gardens of Stone*
TNT **Movie:** *The Stratton Story*

1:00 a.m.
7 **Movie:** *Hennessey*
9 *New Twilight Zone*
11 News
21 *You Can Write Anything*
BRV *Brief Encounter*
TBS **Movie:** *Where Eagles Dare*
NICK *Patty Duke*
A-E *General Motors Playwrights Theater: It's Called Sugar Plum*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*
MAX **Movie:** *Twice Dead*
SHO **Movie:** *The Neon Empire*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
NICK *My Three Sons*
TDC *Profiles of Nature: The Woodland Moose*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Donna Reed*
TDC *A World Away: Moscow and Leningrad--The Crown Jewels of Russia*

2:10 a.m.
HBO *The Kids in the Hall*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Zandy's Bridge*
BRV *The Stranger's Hand*
NICK *Mr. Ed*

2:40 a.m.
HBO **Movie:** *All That Jazz*

2:50 a.m.
TNT **Movie:** *The Bob Mathias Story*

3:00 a.m.
5 **Movie:** *Trouble in the Glen*
7 **Movie:** *Eleanor and Franklin, Part I*
9 *Home Shopping Spree*
13 *Castle*
TMC **Movie:** *Dead Poets Society*
USA **Movie:** *Northern Kicks & Southern Fists*

3:30 a.m.
4 *Joker's Wild*
SHO *Jonathan Winters and Friends*

4:00 a.m.
4 *Instant Recall*
TBS *Leave It to Beaver*
NICK *Alfred Hitchcock*
A-E **Movie:** *Escape*

Weekend, Mar. 2–3

SAT., MAR. 2

8:00 a.m.
2 *Muppet Babies*
4 *Camp Candy*
5 *Fox's Peter Pan & The Pirates*
7 *The New Adventures of Winnie the Pooh*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *The Karate Kid, Part III*
MAX **Movie:** *Big Shots*
NICK *Count Duckula*
TMC **Movie:** *The Lion in Winter*
ESPN *Fishing*
A-E *Journey to Adventure*
SHO **Movie:** *The Cocoanuts*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Captain N and Super Mario Brothers III*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Bradshaw on Homecoming*
21 *Adventures in Scale Modeling*
NICK *Heathcliff*
A-E *World of Survival*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
21 *The New Yankee Workshop*
TBS *Wrestling*
NICK *Yogi Bear*
A-E **Movie:** *Santa Fe Trail*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
4 *Rick Moranis in Gravedale High*
5 *Attack of the Killer Tomatoes*
MAX **Movie:** *Animal Behavior*
NICK *Inspector Gadget*
SHO **Movie:** *My Favorite Year*
CNN *Moneyweek*

:40 a.m.
Hometime

0:00 a.m.
Teenage Mutant Ninja Turtles
Kid 'n' Play
Piggsburgh Pigs
Beetlejuice
Soul Train
Looking East
TBS *National Geographic Explorer*
HBO **Movie:** *Body Slam*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
TNT *How the West Was Won*
TDC *Profiles of Nature: Polar Bears*

0:30 a.m.
Chipmunks/Movies
Fun House
The New Kids on the lock
This Old House
31 *Washington Week in Review*
NICK *Count Duckula*
TMC **Movie:** *Catch Me If You Can*
TDC *Wildlife Chronicles: Above Us the Ice*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Star Search*
21 *The Victory Garden*
31 *Eye on Asia*
TBS *The World of Audubon*
MAX **Movie:** *Cousins*
NICK *Think Fast*
A-E *The Left-Handed Man of the Madagascar*
TNT **Movie:** *Backlash*
TDC *Safari: The Bengal Tiger*

11:15 a.m.
SHO *Super Dave*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
HBO *The History of the NBA*
NICK *Double Dare*

11:40 a.m.
21 *Gourmet Cooking*
SHO **Movie:** *Turner & Hooch*

NOON
2 *Dink, the Little Dinosaur*
4 *Saturday Videos*
5 *Wrestling*
7 *Little Rosey*
9 *It's a Knockout*
11 *Fame*
31 *Video Music Box*
TBS *The Beverly Hillbillies*
SC **College Basketball:** MAAC Quarterfinals
NICK *Dennis the Menace*
ESPN **College Basketball:** Big South Conference Championship
A-E *Nippon: Japan Since 1945*
USA *John Belushi Tribute*
TDC *Films for the Family: Predators of the Sea*

12:30
2 *CBS Storybreak*
4 *NBA Inside Stuff*
7 *Weekend Special*
TBS *Happy Days*
HBO **Movie:** *1941*
TMC **Movie:** *Hot Pursuit*
CNN *Evans & Novak*

12:50
TNT **Movie:** *Canyon Passage*

1:00
2 **College Basketball**
4 *Sportsworld*
5 *American Gladiators*
7 *Sports Quest with Larry Bowa*
9 *New Adam 12*
11 **Movie:** *Sky Heist*
21 *The Frugal Gourmet*
31 *Pakistani Television*
TBS **Movie:** *The Last Dinosaur*
MAX **Movie:** *Deadly Weapon*
NICK *Lassie*
A-E *David L. Wolper Presents--The General*
CNN *Newsday*

1:30
7 *Runaway with the Rich and Famous*
9 *New Dragnet*
21 *Travelin' Gourmet*
SHO **Movie:** *Twins*

2:00
5 *Medal of Honor*
7 *On Fire with Faith*
9 *Airwolf*
21 *Joy of Painting*
31 *American Art Forum*
SC **College Basketball:** MAAC Quarterfinals
NICK *Special Delivery*
ESPN **Basketball:** Patriot League Championship
MSG **College Basketball:** Kansas vs. Oklahoma
A-E *The Golden Age of Rock 'n' Roll*
TDC *A World Away: Japan--The Island Empire*

2:30
4 **Golf:** *Women's Kemper Open*
21 *Welcome to My Studio*
31 *State of the Arts*
HBO **Movie:** *Wedding Day Blues*
MAX **Movie:** *Think Big*
TMC **Movie:** *The Adventures of Baron Munchausen*

2:45
TNT **Movie:** *Man From Alamo*

3:00
2 *Olympic Winterfest*
5 *Wonderful World of Disney*
7 *Professional Bowlers Tour*
9 *They Came From Outer Space*
11 **Movie:** *Bulletproof*
31 *Eye on Dance*
TBS *Back to Bataan*
A-E **Movie:** *The Borgia Stick*
TDC *Discovery Showcase: Treasure of The Madera Canyon*

3:30
21 *Classic Car Shop*
31 *All About TV*
SHO *Championship Boxing Report: Special Edition*
CNN *Your Money*

4:00
2 **Golf:** *The Doral Ryder Open*
5 *Facts of Life*
9 *She-Wolf of London*
31 *Sounds Brazilian*
HBO **Movie:** *Overboard*
MAX **Movie:** *California Suite*
NICK *You Can't Do That on Television*
ESPN **College Basketball:** Southland Conference Championship
SHO **Movie:** *Heartbreak Htoel*
MSG **College Basketball:** Colorado vs. Missouri
TDC *Vietnam: The Ten Thousand Day War*

4:30
5 *What a Dummy*
7 *Wide World of Sports*
21 *Star Cops*
31 *South Africa Now*
CNN *Future Watch*

5:00
5 *Mr. Belvedere*
9 *Knight Rider*
11 **Movie:** *Little Nikita*
31 *American Interests*
BRV *Hindle Wakes*
TBS *Fishing with Roland Martin*
NICK *Mr. Wizard's World*
TMC **Movie:** *Deep Star Six*
A-E *Caroline's Comedy Hour*
TNT *Logan's Run*
TDC *Discovery Sport*

5:30
5 *Harry and the Hendersons*
21 *Doctor Who*
31 *European Journal*
TBS *Fishing with Orlando Wilson*
NICK *Dennis the Menace*
ESPN **Golf:** GTE West Classic
TDC *Wild About Wheels:*
CNN *Newsmaker Saturday*

6:00
2 *Channel 2 the People*
4 7 CNN News
9 *A Team*
5 *Three's Company*
31 *Polish TV Network*
TBS *World Championship Wrestling*
HBO **Movie:** *The Karate Kid, Part III*
LIFE **Movie:** *Double Standard*
MAX **Movie:** *Worth Winning*
NICK *Wild and Crazy Kids*
MSG **Tennis:** Volvo of Chicago—Men's Semi-Finals
A-E *The Case of the Discontented Soldier*
SHO **Movie:** *Ghostbusters II*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:30
2 4 News
5 *All in the Family*
31 *Hello Austria/Hello Vienna*
BRV *Paul's Case*
NICK *Family Double Dare*
CNN *Pinnacle*

7:00
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 *News Magazine*
9 *Amen*
11 *Star Trek: The Next Generation*
13 *MacNeil/Lehrer*
31 Italian Programming
NICK *Inspector Gadget*
TMC **Movie:** *The Big Picture*
A-E *All Creatures Great and Small*
TDC *America Coast to Coast: Washington State*

7:30
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 *227*
BRV *Champlin on Film: Morgan Freeman*
SC **Basketball:** New York vs. New Jersey
NICK *Looney Tunes*
ESPN **College Basketball:** Mid-Eastern Athletic Conference Championship
CNN *Sports Saturday*

8:00
2 *Uncle Buck*
4 *Amen*
5 *Totally Hidden Videos*
7 *Young Riders*
9 **Movie:** *Love with the Proper Stranger*
11 **Movie:** *Waxworks*
13 *Johnny Mathis: Chances Are*
21 *Of Moose and Men: The Rocky and Bullwinkle Story*
31 *The Rise and Fall of Reginald Perrin*
BRV *The Strangers Hand*
TBS **Movie:** *Earthquake*
HBO **Movie:** *Revenge*
LIFE **Movie:** *L.A. Law Pilot*
MAX **Movie:** *Working Girl*
NICK *Looney Tunes*
MSG **Hockey:** New York Rangers vs. Toronto
A-E **Movie:** *The Midnight Man*
SHO **Movie:** *Turner & Hooch*
TNT **Movie:** *The Deep Six*
USA **Movie:** *Murder By Night*
TDC *Challenge: The Real Stuff*
CNN *Primenews*

8:30
2 *Lenny*
4 *Down Home*
5 *TBA*
31 *Shelley*
NICK *Bewitched*

9:00
2 **Movie:** *Renegades*
4 *Golden Girls*
5 *Cops*
7 **Movie:** *Peter Gunn*
31 *French and Saunders*
NICK *Get Smart*
TMC **Movie:** *Predator*
TDC *Wings: Reconnaissance and Intelligence Aircraft*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
5 *Cops*
21 *James Taylor in Concert*
31 *Two's Company*
BRV *Sounds of Soweto*
NICK *Dragnet*
ESPN **College Basketball:** Northeast Conference Championship

10:00
5 9 11 CNN News
4 *Carol & Company*
13 *The Temptations: Get Ready*
31 *'Allo 'Allo*
BRV *The Lenny Henry*
HBO *One-Night Stand: Allan Havey*
SC **College Basketball:** Boston College vs. Seton Hall
MAX **Movie:** *Streets*
NICK *Saturday Night Live*
A-E *Comedy on the Road*
SHO **Movie:** *Psycho IV: The Beginning*
TDC *Survival!: Nations Under Siege*

10:15
TNT **Movie:** *Away All Boats*

10:30
4 *Dear John*
5 *M*A*S*H*
9 *Taxi*
31 *Just for Laughs*
BRV *Lenny Henry Show*
TBS *U.S. Gold*
HBO **Movie:** *Downtown*
NICK *Fernwood 2Night*

11:00
2 4 7 News
5 *Comic Strip Live*
9 *Howard Stern*
11 *The Odd Couple*
31 *World TV*
BRV *Camelot*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Secrets of the Satin Blues*
A-E *An Evening at the Improv*
USA **Movie:** *Strangest Dreams: Invasion of the Space Preachers*
TDC *TDC-TV*

11:15
MSG **Tennis:** Volvo of Chicago—Men's Semi-Finals

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *The Count of Monte Cristo*
11 **Movie:** *Mob Boss*
13 *Prince's Trust Rock Concert*
21 *Joan Baez in Concert with Special Guest Jackson Browne*
MAX **Movie:** *Witchery*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
5 *American Gladiators*
9 *Spotlight Cafe*
TBS *Night Tracks*
NICK *Donna Reed*
ESPN **College Basketball:** Western Athletic Conference: Utah vs. BYU
A-E **Movie:** *The Midnight Man*
TDC *Arthur C. Clarke*
CNN *Newsnight*

12:10 a.m.
HBO **Movie:** *The Fly II*

12:30 a.m.
2 *Quincy, M.E.*
NICK *Dobie Gillis*
SHO **Movie:** *Hollywood Hot Tubs 2*
TDC *Terra X*

12:50 a.m.
13 *Cream Farewell Concert*
TMC **Movie:** *Night of the Demons*
TNT **Movie:** *Men of the Fighting Lady*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
21 *New Country Video*
31 *Night Flight*
TBS **Movie:** *The Darker Side of Terror*
MAX **Movie:** *Hell High*
NICK *Patty Duke*

USA **Movie:** *H.O.T.S.*
TDC *Australian Animals Adrift in Time*

1:30 a.m.
2 *Witness to Survival*
7 News
11 **Movie:** *Massacre at Central High*
21 *Television*
BRV *Kagemusha (S)*
NICK *My Three Sons*

1:45 a.m.
7 **Movie:** *Mysterious Mr. Mot*
13 *Moyers/Project Censored*

2:00 a.m.
2 *American Telecast*
4 *Byron Allen Show*
5 **Movie:** *Alien Warrior*
HBO **Movie:** *Last Rites*
NICK *Donna Reed*
TDC *Nature of Things: Stunning Sounds*

2:30 a.m.
2 **Movie:** *The Lucifer Complex*
21 *Giant Step*
MAX **Movie:** *Buying Time*
NICK *Mr. Ed*
TMC *Short Film Showcase*
SHO **Movie:** *Disorganized Crime*
TNT **Movie:** *Stand by for Action*

3:00 a.m.
4 *Fight Back*
7 **Movie:** *The Fountainhead*
13 *Nova*
21 *Dangerous Assignments*
TMC **Movie:** *Talk Radio*
USA **Movie:** *Flesh-Eating Mothers*

SUN., MAR. 3

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Shining Time Station*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *The Notorious Lone Wolf*
A-E *Journey to Adventure*
SHO *Brer Rabbit and the Wonderful Tar Baby*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
MAX **Movie:** *My Mom's a Werewolf*
NICK *Heathcliff*
A-E *World of Survival*
SHO **Movie:** *Flipper*

8:40 a.m.
13 *Sesame Street*

9:00 a.m.
2 News
4 *Sunday Today*
7 **Movie:** *The Slipper and the Rose*
11 *Incredible Hulk*
21 **Movie:** *Desert Trail*
TBS *Brady Bunch*
HBO **Movie:** *Driving Miss Daisy*
NICK *Cartoon Kablooey*
A-E **Movie:** *The Inspector General*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
9 *Widget*
TBS *Andy Griffith*
NICK *Flipper*
TMC **Movie:** *Armed and Dangerous*
TDC *Orphans of the Wild*
CNN *Your Money*

9:45 a.m.
13 **Wonderworks Family Movie:** *Lantern Hill*

10:00 a.m.
9 *Steampipe Alley*
11 *C.H.I.P.S.*
21 *Racket Squad*
TBS *Good News*
MAX **Movie:** *Mommie Dearest*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
SHO **Movie:** *Always*
TNT **Movie:** *Son of Kong*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
21 *Adam Smith's Money World*
TBS **Movie:** *Missing in Action*
TDC *Collector's Journal with Ralph and Terry Kovel*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition with Jim Jensen*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *Fall Guy*
21 *Wall $treet Week*
HBO **Movie:** *Seems Like Old Times*
NICK *Cartoon Kablooey*
TMC **Movie:** *Listen to Me*
A-E *Arts & Entertainment Revue*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
21 *Washington Week in Review*
NICK *SK8 TV*
ESPN *Sportscenter*
TNT **Movie:** *Mighty Joe Young*
CNN *NFL Preview*

NOON
2 **College Basketball Doubleheader**
4 *Boxing Illustrated*
5 *WWF Wrestling*
9 *Out of This World*
11 *Easter Seals Telethon*
13 *Eyes on the Prize II*
21 *Inside Albany*
NICK *Wild and Crazy Kids*
A-E *Ormandy Conducts the Philadelphia Orchestra*
SHO **Movie:** *North by Northwest*

12:30
4 **Basketball Doubleheader:** Portland vs. Boston; Houston vs. L. A. Lakers
7 *News Conference*
9 *New Lassie*
21 *A Baby Monkey Goes to School*
TBS **Movie:** *Thunderbolt and Lightfoot*
MAX **Movie:** *Inherit the Wind*
NICK *Dennis the Menace*
TDC *A House for All Seasons*
CNN *Science & Technology*

12:45
HBO **Movie:** *Little Shop of Horrors*

1:00
5 **Movie:** *From the Terrace*
7 *Like It Is*
9 **Movie:** *A Mouse on the Moon*
21 *Baby Panda*
NICK *Fifteen*
TMC **Movie:** *Deceptions*
ESPN *Toyota Grand Prix*
TDC *America Coast to Coast: Washington State*

1:30
NICK *Lassie*
MSG **College Basketball Doubleheader**
A-E *Design Classics*
TNT **Movie:** *The Four Feathers*
CNN *Moneyweek*

2:00
7 **College Basketball**
21 *All Creatures Great and Small*
A-E *Living Dangerously*
USA **Movie:** *Murderous Vision*
TDC *Bill Burrud's Animal Odyssey*

2:30
HBO **Movie:** *Police Academy 2: Their First Assignment*
SHO **Movie:** *Music Box*

2:45
MAX **Movie:** *The Neverending Story*

3:00
9 **Movie:** *Some Like It Hot*
11 **Movie:** *Nevada Smith*
TBS **Movie:** *Poltergeist*
TMC **Movie:** *Rocky*
A-E **Movie:** *The Midnight Man*
TDC *Survival!*
CNN *World Report*

3:30
5 **Movie:** *Firepower*
21 *Today's Gourmet*

4:00
2 **Golf:** *Doral Ryder Open*
7 **College Basketball**
21 *Madeleine Cooks*
31 *Polish Television Network*
HBO **Movie:** *Crusoe*
NICK *You Can't Do That on Television*
TNT **Movie:** *Drums*
TDC *War Chronicles: The Battle of Germany*

4:30
21 *The Frugal Gourmet*
MAX **Movie:** *Full Fathom Five*
NICK *Out of Control*
ESPN **Thoroughbred Racing:** 1991 Budweiser Racing Across America
TDC *Firepower: Combat Chopper*

4:40
13 *The Unforgettable Nat King Cole*
SHO **Movie:** *Great Balls of Fire*

5:00
9 *Superboy*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids--Grim Tales: Stowaway in the Sky*
NICK *Fifteen*
TMC **Movie:** *Revenge*
A-E *World in Action*
TDC *Australian Animals*
CNN *Earlyprime*

5:30
5 **Movie:** *Columbo*
9 *Superforce*
11 **Movie:** *Milagro Beanfield War*
TBS *Captain Planet*
HBO **Movie:** *How I Got Into College*
SC *Ed Randall's Talking Baseball*
NICK *Dennis the Menace*
ESPN **Golf:** GTE West Classic
A-E *Challenge of the Seas*

6:00
2 4 7 News
9 *Knight Rider*
13 *Johnny Mathis: Chances Are*
31 *Polish Sunday*
TBS *Main Event*
SC *Mets Inside Pitch*
MAX **Movie:** *Sticky Fingers*
NICK *Wild and Crazy Kids*
A-E *The Fatal Attraction of Adolf Hitler*
TNT **Movie:** *They Only Kill Their Masters*
TDC *Wild Things: Where Eagles Fly*
CNN *This Week in the NBA*

6:30
7 News
21 *Big Bird's Birthday or Let Me Eat Cake*
BRV *The Music School*
NICK *Family Double Dare*

6:45
SHO **Movie:** *Always*

7:00
2 *60 Minutes*
4 *Sunday Best*
5 *True Colors*
7 *Life Goes On*
9 **Movie:** *An Early Frost*
31 *An American Family*
BRV *Tom Brown's Schooldays, Part III*
TBS **Movie:** *Colorado Territory*
HBO **Movie:** *Cocoon*
NICK *Inspector Gadget*
TMC **Movie:** *Roxanne*
MSG **College Basketball Doubleheader**
A-E *Animals in War*
USA **Movie:** *I'm Dangerous Tonight*
TDC *Best of the BBC: America--Making a Revolution*

7:30
5 *Parker Lewis Can't Lose*
SC **Hockey:** Boston vs. New Jersey
MAX **Movie:** *Nobody's Perfect*
NICK *Looney Tunes*
ESPN **College Basketball:** Southern Conference Championship

7:45
21 *Sing! Sesame Street Remembers Joe Raposo and His Music*

8:00
2 *Murder, She Wrote*
4 *Exposé*
5 *In Living Color*
7 *America's Funniest Home Videos*
11 *Lifestyles of the Rich and Famous*
13 *Nature--Elephants of Tsavo: Love and Betrayal*
31 *An American Family*
BRV *The Doctor and the Devils*
A-E *Terror*
TNT **Movie:** *The Professionals*
TDC *The Nature of Things: Stunning Sounds*
CNN *Primenews*

8:30
4 *Real Life with Jane Pauley*
5 *Get a Life*
7 *America's Funniest People*
NICK *Bewitched*

9:00
2 **Movie:** *Lies Before Kisses*
4 **Movie:** *The Summer My Father Grew Up*
5 *Married with Children*
7 **Movie:** *Robocop*
9 *Party Machine*
11 *Billy Graham*
13 21 *Frank Sinatra: The Voice of Our Time*
31 *Mystery! Poirot II*
TBS *National Geographic Explorer*
HBO **Movie:** *Driving Miss Daisy*
MAX **Movie:** *Vampire's Kiss*
NICK *Get Smart*
TDC *Discovery Sunday*
TMC **Movie:** *Deceptions*
A-E *Women Who Smile*
SHO **Movie:** *sex, lies, and videotape*
CNN *Week in Review*

9:30
5 *Good Grief*
NICK *Dragnet*
ESPN **College Basketball:** American South Conference Championship

10:00
5 *Comic Strip Live*
9 11 CNN News
31 *Eastenders*
BRV *Laurence Olivier, A Life, Part I*
NICK *Saturday Night Live*
A-E *Arts & Entertainment Revue*

10:30
9 *On Scene: Emergency Response*
21 **Movie:** *Suddenly*
NICK *Fernwood 2Night*
TNT **Movie:** *Land Raiders*

10:45
13 *Johnny Mathis: Chances Are*

11:00
2 4 5 7 News
9 *Arsenio Hall*
11 *The Odd Couple*
31 Korean Programming
HBO **Movie:** *W.B., Blue and the Bean*
MAX **Movie:** *Back to Back*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Communion*
A-E *Caroline's Comedy Hour*
SHO **Movie:** *When Harry Met Sally*
TDC *Wings: Planes--Vertical*

11:30
2 News
5 *Sports Extra*
7 **Movie:** *A Matter of Time*
11 *Star Trek: The Next Generation*
BRV *Laurence Olivier, A Life, Part II*
NICK *Green Acres*
MSG **Tennis:** Volvo of Chicago—Men's Semi-Finals
CNN *Sports Tonight*

11:45
2 *Sports Update*
4 *George Michael's Sports Machine*

MIDNIGHT
2 *Entertainment Tonight*
5 *A Current Affair Extra*
21 *Masterpiece Theatre: 20th Anniversary Favorites*
A-E *Terror*
TDC *Best of the BBC: America--Making a Revolution*

12:30 a.m.
11 *Jesse Jackson Show*
HBO **Movie:** *The Gauntlet*

12:40 a.m.
MAX **Movie:** *A Dry White Season*
SHO **Movie:** *Physical Evidence*

12:50 a.m.
13 *The Temptations: Get Ready*

1:00 a.m.
2 *Quincy, M.E.*
5 *Weekend Travel Update*
BRV *Champlin on Film: Morgan Freeman*
TBS *Emergency First Aid*
TMC **Movie:** *The Banker*
A-E *Women Who Smile*
TDC *Discovery Sunday*

1:15 a.m.
4 *Memories: Then and Now*
TNT **Movie:** *Harlow*

1:30 a.m.
11 *Tales From the Darkside*
BRV *Woyzeck (S)*

1:45 a.m.
4 *Missing/Reward*
7 **Movie:** *Seizure*

2:00 a.m.
2 *Nightwatch*
11 *Monsters*
13 *The Prince's Trust Rock Concert*
NICK *Donna Reed*

2:17 a.m.
4 *Crime Stoppers 800*

2:30 a.m.
11 *Friday the 13th*
TBS *Hawthorne Time-Life Rock 'n' Roll*
HBO **Movie:** *Wild Zone*
MAX **Movie:** *Buster*
NICK *Mr. Ed*
SHO **Movie:** *Stormy Monday*

2:47 a.m.
4 *Smash Hits*

3:00 a.m.
9 *Home Shopping Overnight*
NICK *Bewitched*
TMC **Movie:** *Roxanne*
A-E *Caroline's Comedy Hour*

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

FROM BID TO CLOSING

With the relatively high number of units currently on the market, finding an apartment to buy in the city may be easier than ever. But the process of getting from bid to closing remains unchanged.

"Before putting in a bid, a buyer should make every effort to review the financial statement of a building and get information concerning its physical condition," advises Frederick Peters, executive vice-president of Albert B. Ashforth brokers.

The next step is to make an offer. According to Clark Halstead, of the Halstead Property Company, "In the past year, many buyers were coming in with very low bids, say 30 percent below the current asking price—and often getting no response.

"Buyers are now making more serious opening bids —in the range of 15 to 20 percent below current asking price. As a result, there is more activity and a greater number of acceptances," Halstead says.

After negotiations (usually with the help of a real-estate broker) and a nonbinding, verbal agreement, contract details are hammered out by the attorneys for both sides. Halstead reports that the average length of time from verbal acceptance of an offer to closing is three months.

The most common contract stipulation, and an important one for buyers in the current climate of financing difficulties, makes the sale contingent upon the buyer's ability to get a mortgage commitment within a specified period.

> *Buyers are now making more serious opening bids, and there are a greater number of acceptances.*

Many deals fall apart in the period between the acceptance of an offer and the signing of the contract, when the buyer is required to make a down payment—typically 10 percent of the purchase price.

Once a contract is signed, however, most deals ultimately move on to closing, with the exception of cases in which financing cannot be arranged or approval from a cooperative board is withheld.

Board approval can be a lengthy, arduous process, and a proper, comprehensive presentation is critical to success. "Move speedily to get a board package together and follow the guidance of a broker or professional," urges Alan Rogers, managing director of Douglas Elliman realty.

Rogers also recommends that buyers consult their lawyer concerning the advisability of a title search and title insurance. If the seller doesn't have a clear right to sell the property, legal problems can ensue.

Just prior to closing, the buyer should make a final inspection of the property to see that everything is exactly the way it was bargained for. ●

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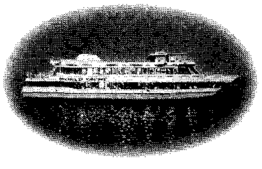
If you like elegant waterfront living, come feast your eyes--on Riva Pointe. Every one of our spectacular waterfront townhomes features unbelievable river and skyline views, plus dramatic private balconies, woodburning fireplaces, garage parking, state-of-the-art security and the convenience of door-to-door ferry service into midtown. Stop by our Sales Office before April 8th to register and you could be one of the twenty lucky couples to win a fabulous World Yacht dinner cruise on the Hudson with Gael Greene. One, two, and three-bedroom homes from $250,000 are available for occupancy now. Call (201) 866-RIVA.



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Waterfront Townhouses at Lincoln Harbor,
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Broker Participation Invited

Riva Pointe will make a contribution to Citymeals-on-Wheels for each entry.
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The complete offering terms for Phase I are in the Public Offering Statement available from the Sponsor.

EQUAL HOUSING OPPORTUNITY

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

COOPERATIVE/CONDO New Jersey

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HOUSE Westchester

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C.S. McClellan Real Estate
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SCHLOTT
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Attention Real Estate Advertisers: Reach 1.6 million readers through Town And Country Properties. Call 212-643-6500

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LOCATION LOCATION LOCATION

Why is the Town & Country Properties section the best place to list your real estate offerings?

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Be sure your ad is noted. Call Joanne DeCandia to get your place in Town & Country Real Estate. 212-643-6500

Sources: SMRB 1989

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $850. London $540. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818.**

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The TRAVEL Section - Works!
For more information on how you can make the **TRAVEL** section work for you, call **Joanne DeCandia at 212-643-6500**

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BED & BREAKFAST New Jersey

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Gourmet breakfast & tea. Romantic "honeymoon" suites. **Call 609-884-4158**

Fall Weekend Package at Woodleigh House, a Cape May Country Victorian B&B. Pvt baths, hearty continental bkfst. Relaxed, informal setting. Bikes. Centrally located. Call for reserv. **609-884-7123**

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Angel Of The Sea Bed & Breakfast
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KEY WEST - Curry Mansion Inn
Fabulous new wing - 15 luxury rooms, pool, breakfast, cocktails, Pier House Beach & Health Club privileges. Honeymoon. Walk to everything. **1-800-253-3466.**

Continued on next page.

Continued from previous page.

BED & BREAKFAST
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Key West - Heron House—Experience the tropical fantasy of a Key West guest house centrally located within walking distance of everything. Heated pool, full bkfst, orchid gardens. **1-800-937-5656**

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Residential Service
NY PENTA Hotel
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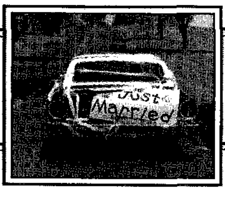

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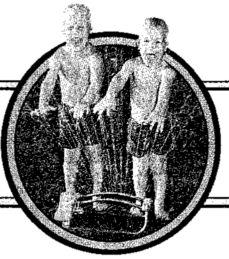
NEW YORK  KIDS

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New York Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Continued on next page.

ENTERTAINING

Continued from previous page.

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Continued from previous page.

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Dynamic, Romantic Winner—Passionate, fit, 45, 6', attractive, bearded, a sexy success. My lady - slim, petite, 27-40, unpretentious, a golden soul ready for the future. Photo/phone a must. 5733 ✉ ☎

Very Pretty Female MSW—44, intelligent, warm, sensitive. Seeks serious relationship with good-looking, loving, stable man under 50, who enjoys laughter, romance, the arts. Passion for bicycling a plus. Nonsmoker. Note/phone/photo appreciated. 5718 ✉

Your Kid(s)—My young son and our developing friendship and romance. Very attractive, alive, warm, smart Jewish woman - comfortable in the worlds of psychoanalysis, social change, filmmaking and much more - seeks bright, accomplished man, 38-52. 3567 ✉

Successful Entrepreneur—41, 5'10", 172 lbs, Jewish male, well-built, highly educated, romantic and fun-loving. Lives in a Manhattan condo. Interests include arts, theater, fine dining, travel, working out and outdoors sports - Seeks love and lasting relationship with a woman, under 36, who combines brains, beauty and a great heart. Please send note with photo, will reciprocate. 5720 ✉

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Help Save A Passionate Romantic—A unique, warm, multi-faceted gentleman, high energy, Ivy CEO, noticeably handsome, humorous, adventurous spirit, down-to-earth, 30's, classy, athletic, muscular, tall. Rescue by a bright, caring beauty under 38. Photo a must. 5699 ✉

Cute, Funny, Petite—29, Jewish, nonreligious, likes cooking travelling, tennis, spending winters in the sun, summers on the beach. Looking for sincere, honest, 30-35 male with a sense of humor who is serious about a commitment. Please respond with note/photo. 3554 ✉

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Romantic Ebony Male—36 years old, desires interracial relationship with female, 28-33. Note/photo/phone. 5721 ✉ ☎

Ruggedly Handsome—Blue-eyed attorney, 36, 5'10", 160 lbs, charming, literate, romantic and funny seeking beautiful, professional woman with style, grace and gray matter to spare. Photo a must for response. 4704 ✉

Extraterrestrial—Seeks eminent earth woman of distinguished beauty and humorous demeanor, slim to voluptuous (no Zargons or smokers), skilled in use of gravity boards, chili making, lip wrestling and other worthwhile human pursuits. Am inhabiting attractive, well adjusted (but slightly warped) 6', 185lb male possessing significant cerebral powers, accomplished athletic abilities, and a home on the beach. Send letter and photo to 3568 ✉ ☎.

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Man Ray, Ray Charles, Ray Carver—For full list and photo send your list and photo. Me: Pretty, slim, good heart, fine mind, best legs, 43. You: Creative, complex, caring, 35-50, 5'9" plus. 4739 ✉

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If Not Now—When? Are your tomorrows turning into years? Sometimes it's hard to start. I'll help to make it easy. Handsome, wealthy, loving and creative forty-year-old man seeks affectionate, serene, creative woman (26-36) who dreams about the home, the husband, the children. Let's start today, together, living our dreams. I don't want any regrets about living half a life - do you? No smoking, no drugs. *Note/photo a must.* 5641 ✉

Looking For A Wonderful Man—To love and marry. I'm an alluring and caring brunette, a professional woman who likes reading, decorating, antiques, travel, cooking, movies, dogs and the occassional museum. I could be the perfect wife for a smart, substantial, sophisticated man (40-50) with traditional values who would share love forever. 3535 ✉ ☎

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Marriage-Minded Manhattanite—Truly handsome, successful professional, 44, 5'10", 165 lbs, Jewish (non-practicing), shy, warm, humorous, seeks shapely lady, 29-40, for romance and more. Photo/phone/note. 5707 ✉

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Beautiful Ivy, PhD—27, 5'7", seeks Jewish gentleman. Note/photo. 4710 ✉ ☎

Easy To Look At—Happy, successful, Christian female, 32, 5'5", 115, never married. I enjoy wind surfing/skiing. Seeks ruggedly handsome, Christian male, 30's, 5'10 plus, with similar qualities and interests. Photo gurantees reply. 3549 ✉

Bright, Fun-Loving, Attractive—Professional, Manhattanite seeks successful Jewish man with similar traits, 43-55. Note/phone. 3539 ✉ ☎

Handsome Attorney—63, 5'10", sincere, successful, desires very pretty, intelligent professional lady, medium height, little makeup, slim, about 48, for signifigant relationship. Phone/photo/bio. 3534 ✉

Not Gorgeous, Pretty—Not Mensa, bright. No hype - no need. Sweet white female, 50, wants honey for serious fun/romance. 4723 ✉

Cute Blond Entrepreneur—Seeks gentle, brilliant, attractive, Christian man (25-35). I am interested in unusual films, psychology, computers, art and finding a soul mate. Photo. 3542 ✉ ☎

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Breadth And Depth—Attractive, articulate, international businesswoman, 32, who is soulful yet social, happy and secure, seeks sophisticated, accomplished man in his 30's or 40's, who values friendship, intimacy and a broad world view. To share private evenings, lively debate, travel, movies and a lasting relationship. Please respond with note, phone and photo or description. 4724 ✉ ☎

Male, 35, 5'11"—Handsome, athletic Professional seeks caring Jewish professional female for fun and relationship. 3556 ✉

Grown Up Child Of The 60's—Pretty, witty, blond, fit, fun, off beat - more beach than mountains. Successful entrpreneur, woman, 40ish, seeks handsome, tall, sophisticated, fit, smart, funny, creative, successful, Menschy man, 35-48. Photo/phone/note. 4722 ✉

Painting By Sargent—Of a true gentlewoman of beauty and elegance. Manhattan, recent widow, traditional values. Loves her great job, opera, theater, biography, travel to foreign ports. Seeking gentleman of spirit, intelligence, 57-65, to enjoy the special moments of life. 4692 ✉

Very Special Widow—Jewish, seeks very special widower, 65-75, LI. 3454 ✉

We Both Want It All—And haven't yet settled for less. I'm 34, Jewish, 5'9", in great shape, extremely successful, financially secure, happy and beautiful (really!). You should be at least 6', Jewish, great-looking, 31-40, financially secure, athletic and have a great sense of humor. If you're ready for a real relationship and a great time, and feel as funny answering this ad as I did placing it, we might be perfect together. Note/phone/photo a must. 4706 ✉ ☎

Radiant, Classy, Trim—Leggy woman, 5'8", pizazzy, pretty, Jewish, 43. Seeks arts-loving man, 40's. Photo vital! 5674 ✉

Runner Learning Mandarin—Midtown attorney, Christian, 27-year-old male seeks fluent female who is interested in language exchange and jogging in Central Park. Note/work phone. 5730 ✉

Self-Employed Female Workaholic—Seeks fine match. I'm 5'6", natural beauty, young 35, Italian-American. 5698 ✉ ☎

My New Year's Resolution—Is to meet a tall, succesful man who is kind and charming. I'm in my mid 50's, blond, a former model who enjoys theater, ballet and travel. I am looking forward to sharing the joys of the hearth and home with someone special. Photo preferred. 5719 ✉

Very Blue Eyes—Of a CA-bred, Ivy-educated, handsome professional man, fit, 42, seeking contact forever with sexy eyes of a funny, warm and very cute, happy woman, 20's-30's. Letter/phone. 5697 ✉

Fortyfoursomething LI Academic—successful researcher, frequent traveller, also enjoys his leisure time - sailing, swimming, soaking, movies, reading, food. Seeking an independent, flexible Jewish woman with similar priorities - companionship with space to grow, affection with respect, home and family. 3523 ✉

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So Much To Give—39, Med school professor/scientist, 5'8", slim, good-looking and Jewish. I love keeping fit, sports, dining out, cooking romantic meals, conversation with someone special and much more. I seek a slim, warm-hearted, pretty, nonsmoking woman for a life time of friendship and commitment. Photo/phone. 4733 ✉

30-Something—I'll be your Hope if you'll be my Michael. Bright, funny, pretty, Ph.D., professional woman seeks professional man, 28-39, who oves Woody Allen, Ann Beattie, Sunday Crosswords, the Mets and rock n' roll. Photo. 3565 ✉

Unusual Combo—Upper E.Side/Village, serious/fun, materialistic/down-to-earth. 31, Jewish, pretty, giving, honest. Seeks fit, successful professional gentleman who'll allow his life to be enhanced by mine. 3566 ✉

Perfect Size 8—5'6", Times puzzle in ink. Strikingly beautiful, body builder, swimmer, dancer, with interests in the arts. Young widow, financially secure - accustomed to great life style, seeks intelligent Jewish male, 40-50, in excellent financial and physical shape. Photo. 4703 ✉

I'm Still Looking—For the man who can make my heart skip a beat. He's self-assured, loves to laugh, down-to-earth, successful, attractive, 38-48, has a kind heart and gentle soul. I'm a very pretty, upbeat, slim, Jewish, 5'4", 41, playful and passionate woman. If you're out there please respond with note/phone/photo. 5715 ✉

Warm, Elegant, Accomplished—British lady, currently running her own company in the U.S., seeks a well-traveled, sophisticated and tranquil gentleman interested in the best of literature, music and food, who enjoys rural simplicity and urban sophistication. Have you the ability to be irreverent and an apppreciation for the European approach to life? Let's explore Manhattan (maybe more) together. 5714 ✉

Slightly Wicked—But good most of the time. Very attractive, sevelt Jewish woman with long hair, 40, seeks counterpart for a serious relationship. 3560 ✉ ☎

Green-Eyed CT Beauty Seeks Partner—I'm looking for a very unusual and remarkable man, one who rarely, if ever, answers ads. Someone who is very successful, financially and professionally, psychologically secure, complex, funny and curious, warm and empathetic, well-educated, world-traveled, handsome in his 40's. In return you'll find that I'm usually called "stunning with beautiful green eyes", tall (5'8"), slim, well-educated, successful professionally and financially, funny, someone mischievous and very sensual. I'm a world traveler (for international business). My nature is warm and genuine. I love life, my friends and family. I'm looking for someone to cuddle by a fire, walk the beach in winter, sail in summer, dance at a disco and share a loving, romantic relationship. Note/phone/photo a must. 5736 ✉

Brazilian Gal—Exciting looks and personality, 5'6", mid-40's, kind, financially secure, seeks gentleman with means, 45-65. POB 3313, Jersey City, 07302

Tall, Trim, Together—32; an MD. Looks like an actor; built like an athlete; Jewish, seeks attractive gal, 21-29. Picture a must. Will reciprocate if you like. 5717 ✉

Handsome Wall Street Exec.—31, 6', slim and very together. I seek counterpart for an exciting, romantic and sincere relationship. She should be 20-32, slim, bright and beautiful and possess true class and wit. Photo. 3524 ✉

Upbeat, Rugged, Fun—Semi-sane, white successful male, 5'10", 42, looking for woman who is passionate, fun and up for a good time. Partial to borough, Westchester or NJ woman. Photo appreciated. 5716 ✉

Do You Like To Be Spoiled?—Single white male, 25, 6'4", 195, good-looking, charming, successful and available. I'm looking for a sexy, athletic, good-looking young lady for fun times, who enjoys all the things NYC has to offer. 4734 ✉ ☎

Woman Of Style And Substance—Artist/teacher, warm, caring, attractive, fit, grown children, secure, seeks Jewish professional, 55-60 -- kind, humorous, verbal, healthy, unpretentious yet worldly, interested in the Arts, time and desire to travel -- a monogomous, trusting partner. Widower preferred. Photo/note. 3548 ✉

Stop! Your Search Has Ended—I'm slender, attractive and very appealing. Brunette, 5'10", Jewish female, International background. You are worldly, secure, stable and tall, 35-50, and ready to fall in love. Note and photo! 4719 ✉

Successful Writer Seeks Leading Man—Beautiful woman in form and content, 35, wants to start a new chapter with handsome, loving, sane, sincere Jewish professional, 32-45; capable of commitment and keeping up with my 3-year-old daughter. Photo please. 4717 ✉

Wanted: Honest, Handsome—Non-native New Yorker to warm my cold feet. Cute/classy/energetic 29-year-old, looking for tall/ambitious/athletic Protestant man, 28-37, with a giving heart and strong values to share laughter/friendship/hope. Note/photo/phone. 4708 ✉

Woman On The Verge—Pretty, brown-eyed publishing exec, 34, warm, verbal, upbeat, genuine, seeks handsome, athletic, well-balanced, successful Jewish male, 32-42 with sense of humor and a little bit of rhythm. Nonsmoker. Note/photo. 4718 ✉

Handsome Attorney—33, 5'8", 160 lbs., Italian, lives in Manhattan. Seeks very attractive woman for relationship. 3545 ✉

Pretty LI Lady—Possessing style and sophistication seeks an accomplished man 58 plus who wants to love and be loved for keeps. 3527 ✉

Considerate, Family-Oriented Male—With eclectic interests, 30's, looking for long term relationship with attractive, intelligent, health conscious woman, 28-34. Enjoy football and ballet, travelling and classical music, a Broadway show, an early morning jog. Not interested in Hamptons crowd. 4737 ✉

Blonde Blue-Eyed Beauty—Dynamic, professional, sensuous and loving woman seeks cultured, successful, educated, active and genuine man (48-60) to share music, tennis, the arts, fine dining, travel and jogging/walking. 5731 ✉

Nice—Northern NJ Jewish gal looking for a nice guy for fun and adventure in a stress-free relationship, 55-65. Send photo and note. 3528 ✉

Not Boring, Not Perfect—Very funny, very successful, good-looking, 39, 5'9" New Yorker. Enjoys art, museums and the country. Seeks Asian woman interested in a commitment. Photo. 3458 ✉

Basic Request—To meet unbasic professional woman who is slightly bratty, slightly jealous, slim and good looking. If you love outdoor sports, Lincoln Center, New York Restaurants and all life has to offer, please reply to this very good-looking and fit white professional male who is advertising for the first time! Note/photo assures response. 4726 ✉

Smart, Pretty, Successful, Affluent—Jewish widow loving, articulate and lively. Seeks quality male partner, 58 plus, for a good life together. Photo please. 3529 ✉

Morris County NJ—Striking, slim, 5'7", youthful, warm, professional female enjoys skiing, sailing, long walks, sun, laughter, sports cars, opera. Looking for that special man (47-60). 3532 ✉ ☎

Outdoorsman—54, seeks enthuiastic, fit woman to share the four seasons with. I major in the outdoors, sailing, hiking and cross country skiing - minor in the arts, concerts, ballet and museums. 4713 ✉

Bubbly, Bright, Beautiful Brunette—Worldly LI widow, who enjoys tennis, golf, bridge, dancing, etc. etc. Seeks Jewish renaissance man of quality in his 50's. 4711 ✉

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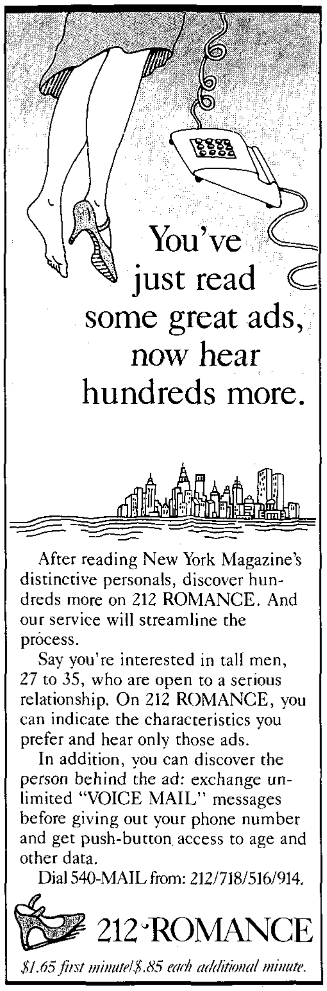
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Handsome, Athletic, Passionate—Very successful, highly educated Jewish businessman, Manhattanite, mid 30's, seeks first class lady, 25-35, of great beauty, brains and heart - for long-term relationship. Photo. 3538 ✉

Warm Jewish Male, MD—36, seeks happy, Jewish female MD, 24-32. 4727 ✉

The Only Thing Missing Is You—Independent, creative woman, seeking to share the best of life with a single man who is an intelligent, sensitive Mensch over 45. Skiing, tennis, travel and cultural events could be fun with you. 4705 ✉

Elegant, 5'7", Brown-Eyed—Natural blond professional woman seeks nice guy, intelligent with sense of humor, 49-65, for sincere relationship. 4715 ✉ ☎

Slim, Shapley, Sensuous—Super-attractive, classy NJ professional, Jewish, warm, nurturing and creative - Seeks a tall, handsome, caring, exciting, accomplished and romantic man - late 50's/early 60's, to share life's adventures. Recent photo/phone/note. 3537 ✉

Pretty, Blue-Eyed, Blond Artist—Slender, romantic, fun-loving, seeks man, 60 plus, who is physically fit, sensitive, secure, to share the arts, travel, long walks, quiet dinners, etc. Photo/phone/note. 5723 ✉

Jewish Female—26, cute as a button, Westchester resident, likes working out. Seeks handsome Jewish male into jazz and laughter, for relationship. 5725 ✉

Class—Author, blond, pretty, fun, 44, 5'3", size 7. Your turn. 4744 ✉

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Attractive Central NJ Widow—53, 5'2", 123 lbs. Italian background, is ready to get on with life. Seeks attractive and fit gentleman, 55-60, who would like to co-star in my debut. Phone/photo/note. 3540 ✉

Warm Southern Lady—Tall, attractive, feminine in mid-30's. Looking for kind, intelligent, tender-hearted, mature (40's-50's), tall Christian man with a sense of humor. Note/photo. 3543 ✉

Limited Offer!—Handsome, intelligent, playful, 30's male, hopes to find beautiful, lively, creative woman (2 out of 3 okay), to share life's pleasures and commitment. Note/photo appreciated. 4732 ✉

Bright, Attractive Woman—Researcher, 40, interested in meeting an intelligent, fun-loving man, 38-48, for warm relationship. 3544 ✉

Upper East Side Jewish Widow—Ivy grad, attractive, slim, stylish, fun-loving, active. Seeks quality man, 55-65, for love and laughter. 4728 ✉

Single White Male—Mid-40's, successful business career man, wants to meet successful businsess career woman to start a successful personal career for both. I'm a down-to-earth, self-confident person looking for the same values in an intelligent, caring person. I like to travel, talk for hours and want very much to share the best life has to offer. Write with photo to 4735 ✉

Adorable Female CPA—Slender, 29, sharing, warm, seeks Jewish, witty, handsome male professional for lasting relationship. Photo/note. 4738 ✉

Airline Exec—Looking for a guy with straight and level flight characteristics, stable, 33-45, capable of handling the captain's seat or co-pilot position. I am a very attractive female, 36, worth writing home to mom about. Photo/phone. 4716 ✉

Cultured Entrepreneur—50's, white female, passport-ready for trip to good life with secure man. Tradition, humor. 4721 ✉

Warm, Cute, Wholesome—Jewish female attorney, 32, from Northern NJ seeks professional, attractive Jewish male, 30-38, with a good sense of humor and fairly traditional values for the long term. Note/photo/phone. 5724 ✉

Looking For—David Lynch with Larry King brilliance and Agent Cooper's looks. Must love NYC lifestyle, 34-44. I'm 34, 5'7", irresistably charming, unchic values (love, loyalty and honesty). Recent photo. 3550 ✉ ☎

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, 33-36, 5'5"-5'8", nonsmoker. Note. 5728 ✉

New Age Interests—Natural, gentle/strong, romantic/down-to-earth, spiritual/sensual, child-like/mature, athletic, creative, successful professional, meditator, humorous, lovable man seeks woman, 30-44, who's heart is open and light. Note/photo/phone, NY/NJ. 3569 ✉

Petite, Passionate Female—35, Catholic, seeks handsome, witty, cultured, Super Bowl enthusiast for relationship. Photo please. 3561 ✉

Good Head, Good Heart—Attractive, petite Jewish professional, mid-40's. Works and plays well with others. Lives in Westchester, works in Manhattan, spends frequent weekends in the Berkshires. Enjoys classical music, photography, the Arts, liberal politics, good conversation and friendship. Seeking best friend and partner to share the above. 3555 ✉

Optimistic And Spontaneous—31, Jewish female, medical professional, athletic, outgoing, attractive and down-to-earth, enjoys skiing, tennis, golf. Seeks romantic, athletic, energetic male. 3564 ✉

Healthy, Handsome, Energetic, Verbal—Single professional man, 31, 6'1", seeks bright, confident, warm, adventurous woman, with sense of humor for long walks, foreign movies, exotic food and much more. Photo please. 4740 ✉

Sensitive Sensual Lady—44, seeks 6' plus professional, honest, handsome nonsmoking man, 42-53, for love and possible commitment. Dancing. Photo a must. 3570 ✉

Modern Old-Fashioned Man Desired—I'm an attractive, sensitive, intelligent, financially secure Jewish lady who would like to meet a romantic gentleman, 50-65, with the above qualities, a good sense of humor and joie de vivre. Recent photo/phone/note please. 5734 ✉

Frankly Fabulous Female—Manhattan, 50's, looks, brains, class, financials - needs tall, slim, dark male with like qualities. 4730 ✉ ☎

If You Are New At This—So am I. Bright-eyed, intelligent beauty, petite body and big heart. Loves tennis, music, travel and new experiences. If you're good-looking and fun, successful and sincere Jewish male, 28 plus, let's see what all the fun is! Personal note/photo. 4720 ✉

Vanessa Williams Where Are You?—Young, extremely successul executive seeks an ebony beauty who's one of a kind. I'm 5'10", 190 lbs, black hair and brown eyes, into rock, movies, plays and travel. You're between 25-35, bright, funny, independent, with the kind of looks that stop traffic. I promise you you won't be disappointed or bored if you write and include a very recent photo and note. 5654 ✉

Attractive, Intelligent, Tall, Slim—North Indian physician, 49, wishes to meet settled, compassionate, romantic, witty, communicative male counterpart. 4698 ✉

For A Memorable Journey—Travel the byways of life with me! You are upbeat, slightly macho, sensitive, sophisticated, sexy and solvent (55-65). I am lively and lovely and all of the above. Photo. 4693 ✉

Down-To-Earth Guy—36, tall, humorous, professional with diverse interests (biking and outdoors, guitar playing, jazz, bluegrass and Irish music). Seeks compatible, family-oriented female, 25-36, with natural good looks, for lasting relationship. 4725 ✉

Pretty, Thin, Sophisticated—28-year-old publishing executive, seeks an attractive, sincere, successful man, 30-45, for fun and romance. Note/photo/phone. 4729 ✉

Look No Further—Stunning slim brunette with brains, 31, Jewish, NYC female seeks warm, intelligent, confident, good-humored, successful but down-to-earth, 30-40 Jewish male. Note/photo. 4694 ✉

Native New Yorker—Busy writer, 35, 6', likes Taos, technology and Twain. Seeks good-natured woman to explore museums, share Chinese food and argue about the future of America. Send letter and photo. 5701 ✉

Healthy Normal Male—38, 5'11", blue-eyed, easygoing professional pilot in NJ, never-married. Likes horses, cars, skiing, travelling. Seeks sexy, slim, down-to-earth, nonsmoking girl, 25-35, over 5'5", with good sense of humor, who likes more than NYC offers. Photo/phone a must. 5700 ✉

Catch Of The Day—52, handsome CEO, tall, easy-going, honest, athletic and Jewish. Seeking very pretty, thin, caring lady, 38-42, to share my life. Sense of humor and photo a must. 4695 ✉

Established, Upbeat, Tall, Handsome—Christian male, mid-40's, Manhattan resident - likes warm sunny places and sailing in the Summer, eclectic dining out and romantic candle lit dinners at home with champagne. Offering a caring, communciative relationship and a playmate and lover forever. 4697 ✉

Wealthy Man Seeks Wealthy Woman—Jewish, for companionship, best friend to share the good life and possible marriage. I am 41. POB 6474, NYC, 10128

Resident Of Toronto—Jewish attorney, Canadian, single, 48, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earh, fit, youthful, successful, good-humored, nonsmoker, nondancer. Visits NY from time to time for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1524 ✉

Very Successful Male—43 years old, looking for relationship with a woman who enjoys travelling, dining out, skiing and romantic evenings together under a full moon. Photo/note. 5703 ✉

Good-Looking Millionaire—Involved in real estate is looking for a relationship with a beautiful woman both inside and out, 18-32 years old who enjoys champagne and caviar evenings, theater, walks along the ocean, long weekends in the Caribbean and all life can offer. Photo/note. 4699 ✉

Witty Jewish Female Writer—40's, wants a solvent, bright man in his 50's who likes to dance, sing, enjoys theater, opera, biking, tennis and hiking. 3563 ✉ ☎

Bright, Attractive, Tall—Slim female with substance and style - sensitive, affectionate, athletic, witty, successful and financially secure. Enjoys city life and weekend country home. Seeks bright, attractive, self-assured male, 38-52, with sense of humor and similar qualities. Note/photo/phone. 5708 ✉

You'll Smile Inward—When you see me at the Oak Bar. You'll look twice. I'm the pretty, blue-eyed brunette widow, 38, looking for a nice, fine, super guy to yak with. 5709 ✉

Pretty, Witty, Petite—NYC Jewish professional - 31, seeks nonsmoking Jewish male, 30-40, 5'6"-5'9", who enjoys movies, music, cooking, traveling and the beach. Please be warm, romantic, have a sense of humor and be ready for a relationship. Photo/note. 5710 ✉

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Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters *equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for* billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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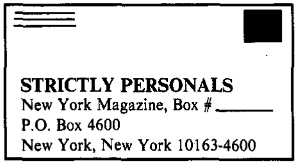

STRICTLY PERSONALS
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Worldly Woman—Attractive Jewish professional, mid 30's, smart, lively and warm. Enjoys NYC, jazz, dance, going out and staying in. Looking for my man. 5705 ✉

Quintessential Nice Guy—Looking for camaraderie and romance. 33, 5'9", fit, good-looking. Successful businessman, diverse interests, well-educated and well-traveled, yet very unpretentious, easy going and funny. Seeks cute, slim, professional woman who's outgoing and friendly, but part homebody too, equal parts feisty and outgoing. Sense of humor a big plus. Manhattan, Bergen County, NJ prefered. Photo please. 4702 ✉

Petite, Active, Bright Woman—40, seeks tall, caring, professional man. 5631 ✉

Dynamic Strawberry Blonde—Pretty, sexy, slim, Jewish, seeks successful man, 45-58, to share fun, laughter and caring times. 1798 ✉

Photography Is My First Love—Single Italian male, 35, Long Island resident seeking beautiful Latin female to replace first love. Okay if into bar scene. 3557 ✉

Committed Idealist—Career public interest attorney, male, 40, cerebral, Ivy-educated. Very interested in progressive politics, current affairs, and Star Trek (both generations). Romantically inexperienced, but warm and friendly. Seeking similarly-inclined professional woman, 25-40, who is caring, sensitive, and attractive but not "fast track." Photo/note/phone. 4605 ✉

Attractive, Green-Eyed Brunette—Seeks Jewish Prince Charming, 28-35, for laughs and romance. Photo. 3533 ✉

First-Time Offer—Head-turning, voluptuous, sexy, buxom, 30, 5'5", Christian, affectionate, down-to-earth, with traditional values. I enjoy sports, boating, skiing. I love animals, laughing and hugs and have all I want, except you. You are: ambitious/successful, NY/NJ, big (6' plus, 200 plus), muscular, rugged, stable, sincere, giving, 28-38, with a good sense of humor. If you possess these qualities and think we would make a great match, send reply with photo (a must!) for the start of something wonderful. 5661 ✉

Very Tall Blond—Female executive, 38, attractive, blue-eyed, slim. Loves beaches, fireplaces, movies, theater, champagne and pizza. Non-practicing Catholic. Seeks tall, successful, secure, sincere, warm, spontaneous, fun-loving man, 35-50. Phone/note/photo. 5706 ✉

Gentle Man—37, Catholic, never married seeks sincere, warm, caring woman, 25-35, to share life with. 3547 ✉

Fire And Slush?—Have fireplace, lake, but too warm for ice. Eclectic CT divorced Jewish male, truly look/think much younger than 42, ex-CEO now teacher, song-writer. Honest, caring, bright, alive. Love kids, the arts, nature, science, fast drives, slow kisses. No smoke/drugs. Photo a must "please" (happy to trade). *Reply fast and we can make a zillion* snow-cones! 3572 ✉

Well-Built—Good-Looking athletic NJ professional, 27, a little crazy and lots of fun. Seeks an attractive, energetic, sparkling "lady" to share great times, friends, travel, life and more! Let's talk! Note/Phone. POB 1013, New Bruns., NJ 08906

Stunning!—Beautiful NYC woman 24, athletic, fun and caring seeks same in male. Photo please. 3525 ✉

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High-Spirited—And high standards. Warm, caring woman; intellectual, successful, 38, no dependents, vaguely Jewish, sunny disposition, very pretty. Seeking highly intelligent, secure, trim man of integrity and humor, approximately 35-49. Tell me about yourself, include home phone number. 5256 ✉

Real Man—51, tall, slim, publisher. Open, stable, encouraging, lots of love to give. Seeks real woman, under 45, tall, slim, with optimism, warmth, zest for life. Nonsmoker. POB 963, NYC 10023.

Sophisticated, Savvy, Sassy—Blonde adventurous, 50, seeks intelligent, energetic man of similar age, for good conversation and good times. Photo appreciated. 1799 ✉

Brand New Japanese Professional—31, down-to-earth, secure, sincere, intelligent, well-educated, a banker who likes ethnic food, skiing, Jazz and talking. I am looking for an intelligent , attractive, glamorous, sexy American lady who needs something exotic and spiritual for her life. Phone/photo appreciated. 3531 ✉

Accomplished, Swedish—Woman writer, 33, liberal, intellectual and world-traveled, loves classical music, art and literature, seeking mensch, 30-40. Note/photo. 5711 ✉

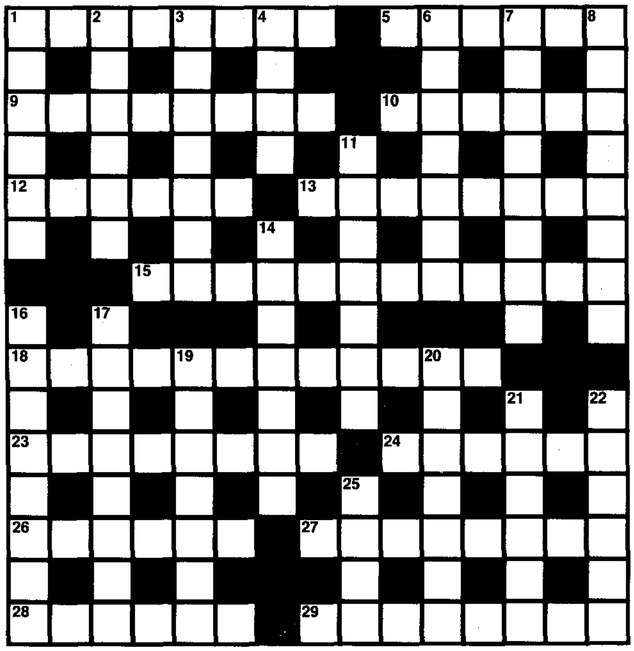
Handsome Jewish Attorney—36 years old, 6', light brown hair, blue eyes, seeks woman, 26-36, who is attractive, affectionate, caring, sincere; who enjoys dining out, theater, movies, travel, sports and music. Please write. 5738 ✉

Seeking Gentle, Honest Man—55-65, with sense of humor and capacity for empathy. Must be self-motivated and self-supporting. Slim, sensual, LI professional woman with all the above is waiting for your letter. 4745 ✉

Very Pretty Slim Blond—Professional, 31, Single White Catholic Female, very educated, cultured seeks single white male of substance, 30-40, with similar qualities. Note/photo. 3473 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 The man who got the prize for staying awake? (8)
5 Fish we object to—just eight little bones. (6)
9 Spotted animal in the timber yard. (3-5)
10 Returns fish that's half-baked. (6)
12 Singer needs permit to be outside the pub. (6)
13 Creature's long-suffering, in acute discomfort. (8)
15 Vicar I'm holding to pledges to be frugal. (12)
18 No grown adult when suffering, would have it unduly protracted. (4, 5, 3)
23 Round beaten dish. (8)
24 He gets the number right? (6)
26 Swear at a time check. (6)
27 To get to this road, I've headed west in a truck. (8)
28 Directions clergymen take. (6)
29 Taken aback, though was in the van from the inception. (8)

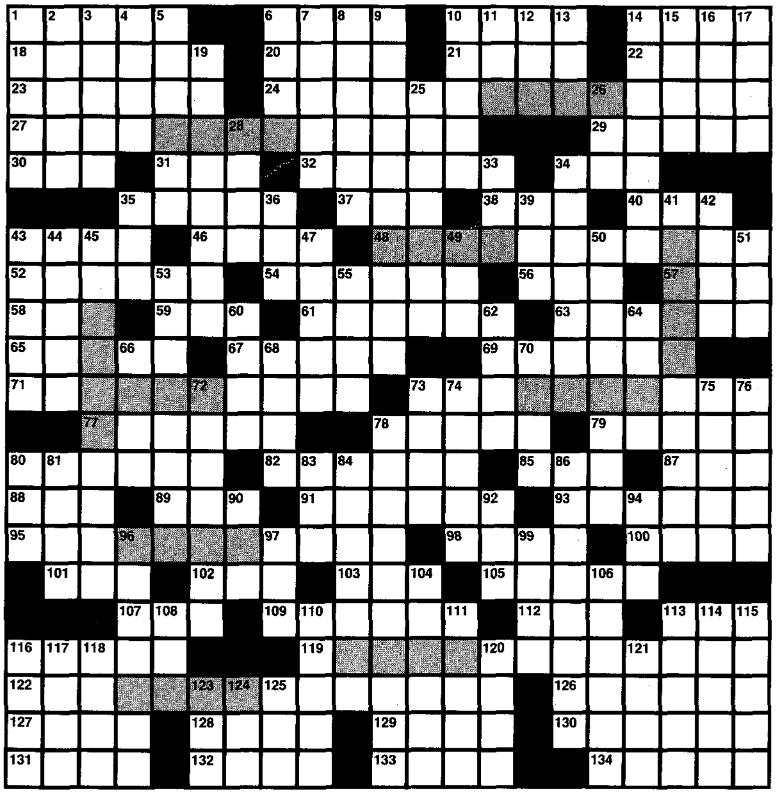


DOWN
1 Push together to shut out the French. (6)
2 She's seen to quarrel with another girl. (6)
3 Artist comes to court me in Australia. (7)
4 Stop working for others. (4)
6 Agent in scheme for encouraging resistance to toxins. (7)
7 Small dog needs soft food on getting sick inside. (8)
8 Exotic danseuse from Khartoum. (8)
11 Sleeve inserted in gent's clothing. (7)
14 Woodworker and I link up in Africa. (7)
16 Fortune hunters heading here led astray by ring-road snarl up. (8)
17 Diver entangled in net, upside down. (8)
19 If Welsh, doesn't work in the theatre. (7)
20 Strip and run promiscuously around the bay. (7)
21 A yarn that sounds likely to cause distress. (6)
22 Irritated when served a meal including skate. (6)
25 Taking end off pen, issue a summons. (4)

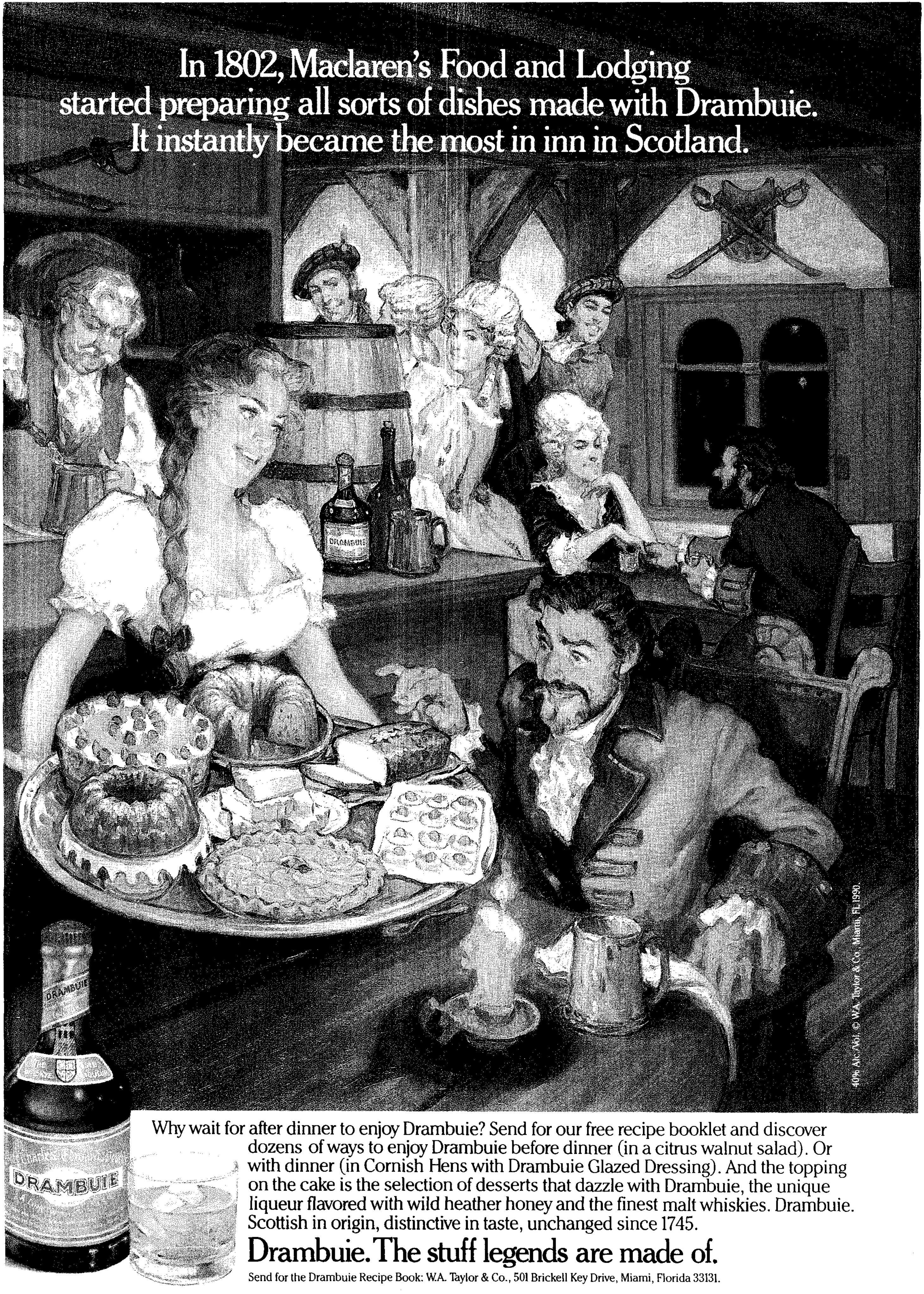
'GIVE ME TEN MEN': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS
1 Broad necktie
6 Rudolf of the Met
10 —— vu
14 Goya's naked lady
18 Serbian, e.g.
20 Sundry assortment
21 Satanic
22 Styptic substance
23 Bullring idol
24 "Bitter Rice" star
27 6-Across, et al.
29 Pig conversation
30 Wine category
31 Lacking a middle name: abbr.
32 Flitted about
34 Spasm
35 "Micki & ——," 1984 movie
37 After dent or medic
38 Bard's opus
40 Oohs' partners
43 Composer Khachaturian
46 Drug cop
48 Kitty in "Gunsmoke"
52 Spanish grocery
54 Toon-character Roger
56 —— la-la
57 Be sociable
58 America's monogram
59 Yale Bowl athlete
61 Heartbeat indications
63 Highly decorated
65 Stopwatch
67 Moto portrayer
69 Figure with equal angles
71 Skipper's skill
73 Lizard-like amphibian
77 Three hours before noon
78 Do dyeing
79 Val d'——, Alpine resort
80 Acid from lemons
82 Duel aide
85 Hostelry
87 Wildebeest
88 Swiss canton
89 Tony-winner Hagen
91 Became taut
93 Certain oranges
95 Colombians' neighbors
98 Hosiery mishaps
100 Ending for fin
101 Math-proof abbr.
102 Scandinavian rug
103 Small-drum sound
105 No mere talkers
107 Elevator buttons
109 Mother of the "Little Women"
112 One's born days
113 Quick to learn
116 Money, slang style
119 "Doctor Dolittle" actress
122 Land group in the Bay of Bengal
126 De Carlo of films
127 Use a letter opener
128 Biography
129 Place for a chapeau
130 Tranquil
131 Sharon's former TV colleague
132 Entrance's opposite
133 Love deity
134 Plied the needle

DOWN
1 John Jacob or Mary
2 Skier's topography
3 Showed concern
4 Above
5 Capital of Albania
6 Shipboard noncom
7 Trojan War epic
8 Antelope of India
9 Easily ruled
10 Thick-headed
11 A Gabor
12 Conrad's "Lord"
13 East of Miss.
14 Like Mandrake's illusions
15 Shepard of space
16 Useless stuff
17 Andy's sidekick
19 Collectively owned
25 Apollo's twin sister
26 Public Enemy ——
28 Verdi's Ethiopian princess
33 Oxford tutor
34 Afternoon-snack stop
35 Marseilles Mrs.
36 "To —— is human . . ."
39 Chem. insecticide
41 Breakfast serving
42 Revue segment
43 Adjoins
44 "African Queen" heroine
45 Hard like a diamond
47 Blue Grotto locale
49 Had chow
50 Shoppers' delights
51 Devonshire stream
53 Window-box flower
55 Baby-feeding finale
60 "Casablanca" role
62 Storage for forage
64 French negatives
66 Arab chieftain
68 Electrical units
70 Ganges gown
72 Honeybees' drinks
73 Jacob's twelve
74 Kin of the birch
75 Coastal birds
76 Employ anew
78 Bring to completion
80 Saucer holding
81 Hussein's land
83 Before theta
84 In the middle
86 Small bouquets
90 No matter which one
92 Unexploded bomb
94 D.D.E.'s election foe
96 Admire excessively
97 "I think, therefore ——": Descartes
99 Biblical sailor
104 More ornery
106 Medieval bailiffs
108 Shriver of tennis
110 Liability's opposite
111 Put an —— (stop)
113 Humphrey's successor
114 Velvet-like fabric
115 Out on a limb
116 Schooner sight
117 Part of SRO
118 Top Norse god
120 Halves of an African fly
121 Skirt inset
123 Milwaukee product
124 Nope
125 "—— Were a Rich Man"



Solutions to last week's puzzles appear on page 114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